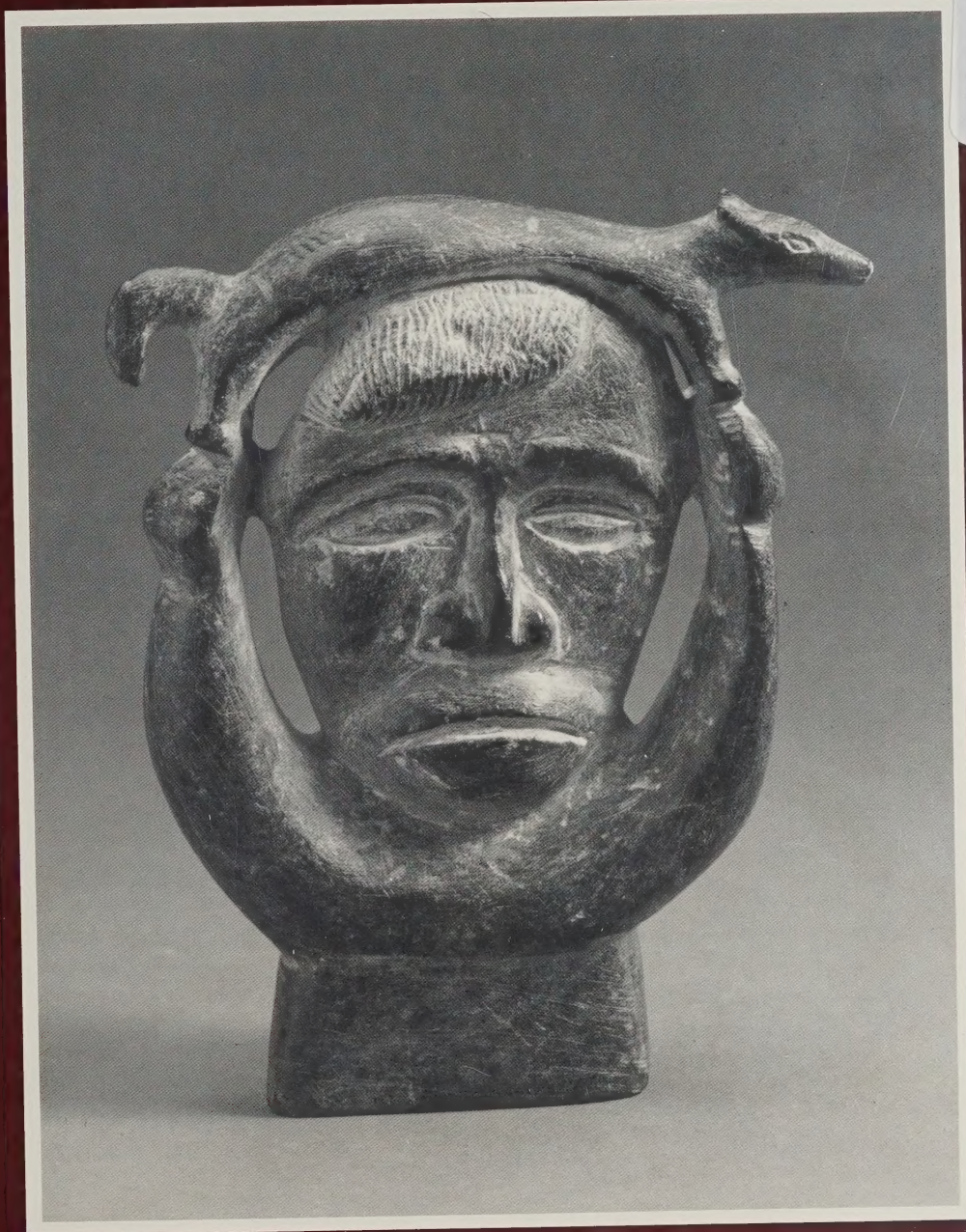



# Catalogue of Extension Services 1990

and  
1992



Art Gallery of Ontario



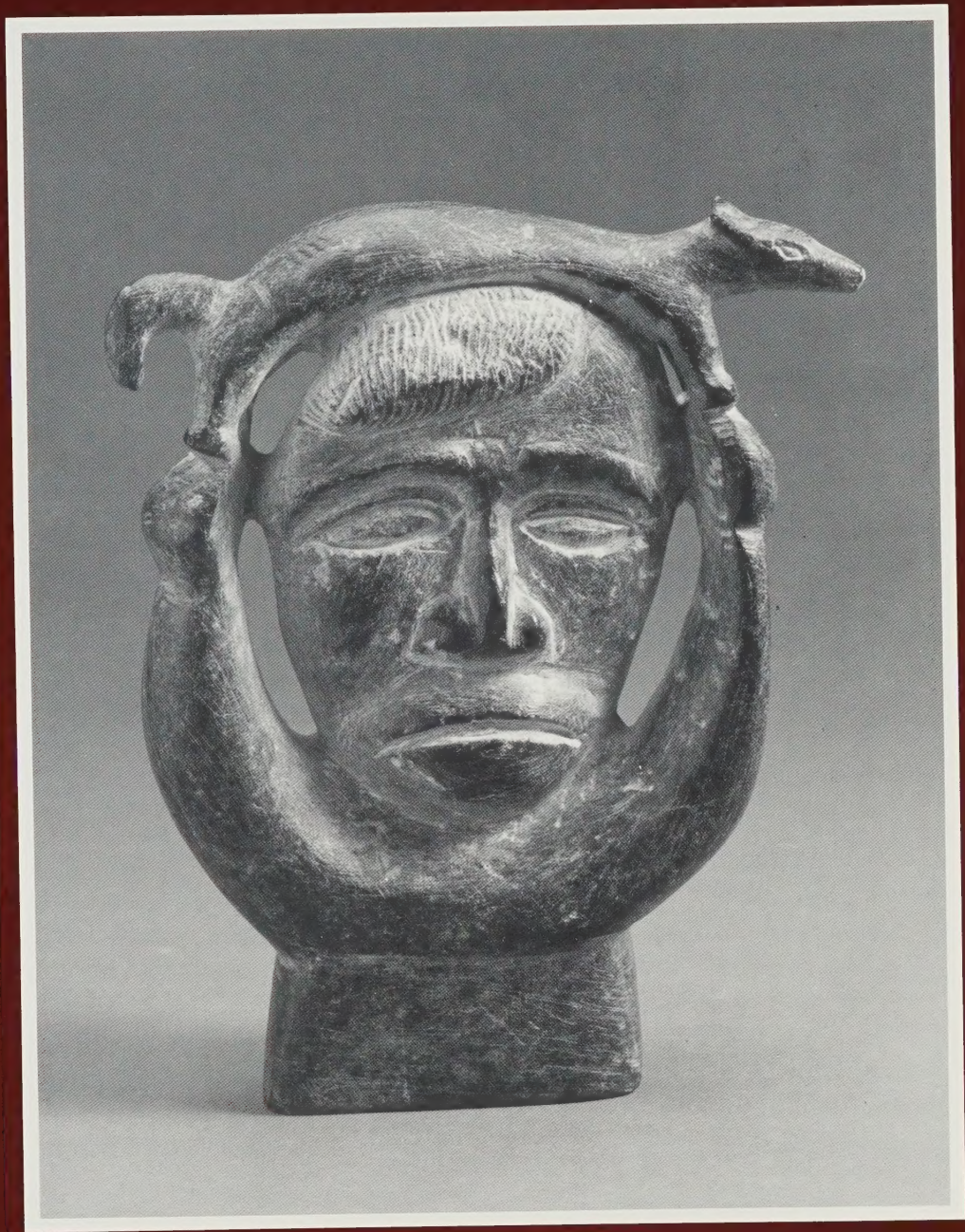


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# Catalogue of Extension Services 1990



Art Gallery of Ontario







## HOW TO UPDATE YOUR CATALOGUE OF EXTENSION SERVICES 1990

In order to use the **Catalogue of Extension Services** effectively, it is important to update the **Catalogue** annually, upon receipt of the new inserts. When the following changes to last year's **Catalogue** are made, your binder will accurately reflect the services that are currently available to your community.

Please note that exhibition titles often change. Updated and previous working titles are indicated below, and also in the **List of Exhibitions in Alphabetical Order**.

**The following pages are outdated. Please remove them from your binder:**

Front cover  
How to Update Your Catalogue of Extension Services 1989  
Title Page  
Contents  
Extension Services Past Year's Programs 1988  
All Preliminary Information

### **"Artists with their Work"**

#### **CONTACT 1988-89**

##### **Multimedia**

The 1950s: Works on Paper  
(previously listed as The 1950s: A Decade of Painting and Graphics)

##### **Painting and Drawing**

Arthur Hughes: The Lady with the Lilacs (AGO COLLECTION IN FOCUS)  
Collector's Canada

##### **Photography**

Signs: An Exhibition of Critical Photography  
(previously listed as Signs)

##### **Prints**

Face à Face: French and English Caricatures of the French Revolution and Its Aftermath

##### **Resource Information**

Discard the removed preliminary information, as well as the **Resource Information**. Place the expired program and exhibition listings in the **Past Exhibitions** section. In order to confirm that your binder has been updated properly, refer to the new **Contents** listings. *Insert the following pages, program and exhibition listings in your binder under the appropriate divider:*

Front cover  
Title page  
Acknowledgements/List of Exhibitions in Alphabetical Order  
Contents  
Extension Services Past Year's Programs 1989  
Revised preliminary information

### **"Artists with their Work"**

#### **CONTACT 1990-91**

Flights of Fancy - Kenojuak Ashevak, Lucy Qinnuayuak, Pitaloosie Saila

SMS: A Collection of Original Multiples

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection

##### **Film**

Michael Snow: Around Wavelength  
Spirit in the Landscape

##### **Multimedia**

Contemporary French Art (working title)  
Recent Contemporary Hungarian Art (working title)  
Urban Visions (working title)

##### **Painting and Drawing**

Anne Langton, Gentlewoman Artist  
Canadian Art and Mexico (working title)  
Gerhard Richter: Helga Matura (AGO COLLECTION IN FOCUS)  
In the Name of Art, In the Name of Science: Considerations of Conservation (working title)  
Walter Trier: Doll-Land

##### **Prints**

Auguste Bouquet and the Symbolism of *La Caricature* (working title)  
French Nineteenth-Century Prints from the Dales Collection (working title)

##### **Sculpture**

Barbara Hepworth: Sculpture and Works on Paper (working title)  
Jacques Lipchitz: A Life in Sculpture  
Robin Collyer  
A Fraser Elliott Foundation Canadian Contemporary Exhibition  
The Williamson Collection of Inuit Sculpture (working title)

##### **Resource Information**

##### **Calendar**

##### **Booking Form/Exhibitions**

##### **Booking Form/Speakers Service**

##### **"Artists with their Work" Booking Form**

*This page may be discarded when your 1990 Catalogue of Extension Services is updated.*

Ref Cub  
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C49a







## CATALOGUE OF EXTENSION SERVICES 1990

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Circulating Exhibitions  
"Artists with their Work"  
Speakers Service  
Advisory Service

Resource Information  
*Granting Agencies*  
*Program Sources*

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**Art Gallery of Ontario  
Extension Services**  
317 Dundas Street West  
Toronto, Ontario  
M5T 1G4  
(416) 977-0414

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**The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto – Cultural Affairs Division, Communications Canada and the Canada Council.**

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### Front Cover

Nicholas Ikkuti (Canadian: Inuit, Rankin Inlet, b. 1920), *Shaman with Fox Helping Spirit*, c. 1968; grey stone, 12.1 x 10.1 x 5.0 cm. Collection Art Gallery of Ontario; the Williamson Collection of Inuit Sculpture.

## LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

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**Anne Langton, Gentlewoman Artist**

**Aspects of Impressionism** (working title)

**Auguste Bouquet and the Symbolism of La Caricature** (working title)

**Barbara Hepworth: Sculpture and Works on Paper** (working title)

**Bertram Brooker: Progression** (AGO COLLECTION IN FOCUS)

**Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum** (previously listed as *Boris Anisfeld*)

**Canadian Art and Mexico** (working title)

**Confrontations of Form**

**Contemporary French Art** (working title)

**The Dada Period in Cologne: Selections from the Fick-Eggert Collection**

**Flights of Fancy – Kenojuk Ashevak, Lucy Qinnuayuak, Pitaloosie Saila** (CONTACT exhibition)

**For the Record: Ontario Women Graduates in Architecture 1920–1960**

**4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak**  
**A Fraser Elliott Foundation Canadian Contemporary Exhibition** (previously listed as *Lisa Steele and Kim Tomczak: Collaborations*)

**French Nineteenth-Century Prints from the Dales Collection** (working title)

**Gerhard Richter: Helga Matura** (AGO COLLECTION IN FOCUS)

**German Woodcut in the 20th Century**

**The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario**

**Hannah Höch 1889–1978: Collages** (previously listed as *Hannah Höch – Collages*)

**The Historic Period in Canadian Inuit Art** (working title)

**Inquiries: Language in Art** (working title)

**In the Name of Art, In the Name of Science: Considerations of Conservation** (working title)

**Jacques Lipchitz: A Life in Sculpture**

**Lucius R. O'Brien, P.R.C.A.** (previously listed as *Lucius O'Brien*)

**Michael Snow: Around Wavelength**

**Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario** (previously listed as *Henry Moore Prints from the Collection of the Art Gallery of Ontario*)

**Paterson Ewen: Phenomena Paintings 1971–1987**

**Picasso: Faunes et flore d'Antibes** (CONTACT exhibition)

**Purloined Portraits** (CONTACT exhibition)

**Recent Contemporary Hungarian Art** (working title)

**Robert Fones: A Selected Survey**

**Robin Collyer**

**A Fraser Elliott Foundation Canadian Contemporary Exhibition**

**Ron Martin 1971–1981**

**A Fraser Elliott Foundation Canadian Contemporary Exhibition** (previously listed as *Ron Martin*)

**SMS: A Collection of Original Multiples** (CONTACT exhibition)

**Spirit in the Landscape**

**Staffage to Centre Stage: The Figure in Canadian Art**

**A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario** (previously listed as *Historic Canadian Works on Paper*)

**Towards a Lyrical Abstraction: The Art of L.A.C. Panton** (working title)

**Urban Visions** (working title)

**The Victorian Cult of Beauty** (previously listed as *The Victorian Cult of Beauty: A Selection of Oil Paintings and Works on Paper from Local Collections*)

**Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection** (CONTACT exhibition)

**Walter Trier: Doll-Land**

**The Williamson Collection of Inuit Sculpture** (working title)

**Will Ogilvie: Watercolours and Drawings** (CONTACT exhibition) (previously listed as *Watercolours by Will Ogilvie*)



## ACKNOWLEDGEMENTS

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The programs and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations and institutions. We are grateful to the Ontario Ministry of Culture and Communications, the Museum Assistance Program of the Department of Communications and The Canada Council for their financial assistance, as well as their ongoing co-operation on an informal basis.

The generosity of many public and private galleries, collectors and artists in loaning their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, nor without the commitment and dedication of the staff of the Extension Services.

Association Française d'Action Artistique, Paris,  
France

The Canada Council, Ottawa

Canadian Filmmakers Distribution Centre, Toronto

Carmen Lamanna Gallery, Toronto

Cultural Affairs Division, Department of External  
Affairs, Ottawa

Fraser Elliott Foundation

Goethe Institute, Toronto

Henry Moore Foundation, London, England

Imperial Life Assurance Company of Canada

The Institute for Foreign Cultural Relations, Stuttgart

Joseph and Gillian Fodor, Toronto

Marlborough International Fine Art AG, Liechtenstein

National Gallery of Canada, Ottawa

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

OUTREACH ONTARIO, Ministry of Culture and  
Communications, Ontario

Robins, Appleby & Taub, Toronto

Trier-Fodor Foundation

University of Toronto, School of Architecture, Toronto

Vancouver Art Gallery

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Confrontations of Form  
Contemporary French Art (working title)  
Hannah Höch – Collages  
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Recent Contemporary Hungarian Art (working title)  
Robert Fones: A Selected Survey  
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Workshops

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Gallery, Owen Sound

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and Arts Centre, Sudbury

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**Howard Simkins: Paintings**

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St. Lawrence College Saint-Laurent Art Gallery, Kingston  
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**French Printmaking of the Eighteenth Century**

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**French Printmaking of the Eighteenth Century**

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**Marc de Guerre: Paintings**

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**Nora Hutchinson: Video Screenings and Performance**

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**Nora Hutchinson: Video Screenings and Performance**

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Workshops

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**Sarindar Dhaliwal: Paintings**

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**Lupe Rodriguez: Paintings**

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**Judith Schwarz: Sculpture and Drawings**

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**Staffage to Centre Stage: The Figure in Canadian Art A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario**

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**The Dada Period in Cologne: Selections from the Fick-Eggert Collection**

Rodman Hall Arts Centre, St. Catharines  
May 5-June 11, 1989

**Akira Yoshikawa: Installation**

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Exhibition

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Whitby Arts Inc., The Station Gallery  
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**George Raab: Graphics**

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**Andy Fabo: Paintings and Bookworks**

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**Tom Benner: Sculpture**

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Sarnia Public Library and Art Gallery  
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**George Raab: Graphics**

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Timmins Museum: National Exhibition Centre, South Porcupine  
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**Printmaking in Nineteenth Century France: The Touche Ross Gift to the Art Gallery of Ontario**

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**Lupe Rodriguez: Paintings**

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Lynnwood Arts Centre, Simcoe  
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Montréal/The Montreal  
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**Ron Martin 1971–1981**

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**The 1950s: Works on Paper**

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**Akira Yoshikawa: Installation**

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OUTREACH ONTARIO  
August 31–October 8, 1989

**Dyan Marie: Scaled to the Body**

"Artists with their Work"  
Workshops  
The Art Gallery of Peterborough  
Peterborough Festival of the Arts,  
OUTREACH ONTARIO  
August 31, September 27–28,  
1989

**Shirley Yanover: Scaled to the Body**

"Artists with their Work"  
Workshops  
The Art Gallery of Peterborough  
Peterborough Festival of the Arts,  
OUTREACH ONTARIO  
August 31, September 6, 1989

**Akira Yoshikawa: Scaled to the Body**

"Artists with their Work"  
Workshops  
The Art Gallery of Peterborough  
Peterborough Festival of the Arts,  
OUTREACH ONTARIO  
August 31, September 6–7, 1989

**Picasso: Faunes et flore d'Antibes**

CONTACT Exhibition  
Inverarden Regency Cottage  
Museum, Cornwall  
September 1–30, 1989

**George Raab: Graphics**

"Artists with their Work"  
Exhibition  
Art Gallery of Northumberland,  
Cobourg  
September 1–October 1, 1989

**Peter Dykhuis/Shirley Yanover**

"Artists with their Work"  
Exhibition  
The Library & Gallery, Cambridge  
September 2–23, 1989



**The Dada Period in Cologne:  
Selections from the Fick-  
Eggert Collection**

Macdonald Stewart Art Centre,  
Guelph  
September 2–October 1, 1989

**Signs: An Exhibition of Critical  
Photography**

Macdonald Stewart Art Centre,  
Guelph  
September 2–October 1, 1989

**Purloined Portraits**

CONTACT Exhibition  
McMaster University Art Gallery,  
Hamilton  
September 5–October 8, 1989

**Andy Fabo: Paintings**

"Artists with their Work"  
Exhibition  
Niagara Artists' Centre, St.  
Catharines  
September 8–30, 1989

**Peter Dykhuis/Shirley Yanover**

"Artists with their Work"  
Workshops  
The Library & Gallery, Cambridge  
September 9–10, 1989

**George Raab: Graphics**

"Artists with their Work"  
Workshop  
Art Gallery of Northumberland,  
Cobourg  
September 9–10, 1989

**Carole Conde and Karl  
Beveridge: Standing Up**

CONTACT Exhibition  
Oakville Galleries: Gairloch  
Gallery  
September 9–October 15, 1989

**FASTWÜRMS: Installation**

"Artists with their Work"  
Workshop  
Oakville Galleries: Centennial  
Gallery  
September 13 and 21, 1989

**Staffage to Centre Stage: The  
Figure in Canadian Art  
A Selection of Recently  
Acquired Works on Paper from  
the Canadian Historical  
Collection of the Art Gallery  
of Ontario**

Chatham Cultural Centre Gallery  
September 13–October 1, 1989

**Irene Xanthos: Scaled to the  
Body**

"Artists with their Work"  
Workshops  
The Art Gallery of Peterborough  
Peterborough Festival of the Arts,  
OUTREACH ONTARIO  
September 14–15, 1989

**The Dada Period in Cologne:  
Selection from the Fick-  
Eggert Collection**

Speakers Service  
Macdonald Stewart Art Centre,  
Guelph  
September 17, 1989

**Spirit in the Landscape**

Dunlop Art Gallery, Regina  
September 20–October 18, 1989

**Andy Fabo: Paintings**

"Artists with their Work"  
Workshop  
Niagara Artists' Centre, St.  
Catharines  
September 21, 1989

**Stephen Andrews: Drawings**

"Artists with their Work"  
Exhibition  
London Regional Art and  
Historical Museums, Ontario  
September 22–November 5, 1989

**Staffage to Centre Stage: The  
Figure in Canadian Art**

Speakers Service  
Chatham Cultural Centre Gallery  
September 27, 1989

**Spring Hurlbut: Installation**

"Artists with their Work"  
Exhibition  
Artcote Inc., Windsor  
TBA

**Spring Hurlbut: Installation**

"Artists with their Work"  
Workshops  
Artcote Inc., Windsor  
TBA

**George Raab: Graphics**

"Artists with their Work"  
Exhibition  
The Temiskaming Art Gallery,  
Haileybury  
October 2–28, 1989

**Magdalen Celestino: Scaled to  
the Body**

"Artists with their Work"  
Workshops  
The Art Gallery of Peterborough  
Peterborough Festival of the Arts,  
OUTREACH ONTARIO  
October 4–5, 1989

**George Raab: Graphics**

"Artists with their Work"  
Workshops  
The Temiskaming Art Gallery,  
Haileybury  
October 6–7, 1989

**Robert Wiens: Sculpture**

"Artists with their Work"  
Workshop  
Forest City Gallery, London,  
Ontario  
October 6, 1989

**Robert Wiens: Sculpture**

"Artists with their Work"  
Exhibition  
Forest City Gallery, London,  
Ontario  
October 6–28, 1989

**Paterson Ewen: Phenomena  
Paintings 1971–1987**

Musée des beaux-arts de  
Montréal/The Montreal  
Museum of Fine Arts  
October 6–November 12, 1989

**Sarindar Dhaliwal: Paintings**

"Artists with their Work"  
Exhibition  
Whitby Arts Inc., The Station  
Gallery  
October 7–29, 1989

**Joan Krawczyk: Paintings**

"Artists with their Work"  
Exhibition  
Chatham Cultural Centre Gallery  
October 7–November 5, 1989

**FASTWÜRMS: Installation**

"Artists with their Work"  
Workshops  
Laurentian University Museum  
and Arts Centre, Sudbury  
October 12–13, 1989

**Spirit in the Landscape**

Anthology Film Archives, New  
York City  
October 12–22, 1989

**FASTWÜRMS: Installation**

"Artists with their Work"  
Exhibition  
Laurentian University Museum  
and Arts Centre, Sudbury  
October 12–November 1, 1989

**Joan Krawczyk: Paintings**

"Artists with their Work"  
Workshops  
Chatham Cultural Centre Gallery  
October 13–14, 1989

**Sarindar Dhaliwal: Paintings**

"Artists with their Work"  
Workshops  
Whitby Arts Inc., The Station  
Gallery  
October 15, 21 and 22, 1989



**The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario**

Art Gallery St. Thomas-Elgin, St. Thomas  
October 20–November 19, 1989

**Face à Face: French and English Caricatures of the French Revolution and Its Aftermath**

Winnipeg Art Gallery  
October 28–December 10, 1989

**Jane Buyers: Sculpture**

"Artists with their Work"  
Workshops  
White Water Gallery, North Bay  
November 1–3, 1989

**Picasso: Faunes et flore d'Antibes**

CONTACT Exhibition  
Aurora Public Library  
November 1–29, 1989

**Jane Buyers: Sculpture**

"Artists with their Work"  
Exhibition  
White Water Gallery, North Bay  
November 2–25, 1989

**Stephen Andrews: Drawings**

"Artists with their Work"  
Workshop  
London Regional Art and Historical Museums, Ontario  
November 3, 1989

**Jennifer Dickson: Graphics**

"Artists with their Work"  
Exhibition  
The Lindsay Gallery  
November 3–25, 1989

**Jennifer Dickson: Graphics**

"Artists with their Work"  
Workshops  
The Lindsay Gallery  
November 4–5, 1989

**Akira Yoshikawa: Installation**

"Artists with their Work"  
Workshops  
Kingston Artists' Association Inc.  
November 7–9, 1989

**Akira Yoshikawa: Installation**

"Artists with their Work"  
Exhibition  
Kingston Artists' Association Inc.  
November 7–30, 1989

**The Victorian Cult of Beauty**

Laurentian University Museum and Arts Centre, Sudbury  
November 8–December 3, 1989

**Mike Hoolboom: Film**

**Screenings and Workshops**  
"Artists with their Work" Program  
Hamilton Artists' Inc.  
November 10–11, 1989

**Douglas Kirton: Paintings**

"Artists with their Work"  
Exhibition  
Tom Thomson Memorial Art Gallery, Owen Sound  
November 24–January 11, 1990

**Staffage to Centre Stage: The Figure in Canadian Art A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario**

Glendon Gallery, Toronto  
November 30–December 29, 1989

**Will Ogilvie: Watercolours and Drawings**

CONTACT Exhibition  
Timmins Museum: National Exhibition Centre, South Porcupine  
December 1–January 7, 1990

**Mike Hoolboom: Film**

**Screenings**  
"Artists with their Work" Program  
Niagara Artists' Centre, St. Catharines  
December 2, 1989

**Paterson Ewen: Phenomena Paintings 1971–1987**

Glenbow Museum, Calgary  
December 2–January 28, 1990

**The Victorian Cult of Beauty**

Thunder Bay Art Gallery  
December 15–January 31, 1990

**The Dada Period in Cologne: Selections from the Fick-Eggert Collection**

Winnipeg Art Gallery  
December 16–February 11, 1990

**Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum**

Art Gallery St. Thomas-Elgin, St. Thomas  
December 22–January 21, 1990



## FOREWORD

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In this **Catalogue of Extension Services** we are delighted to introduce programs commencing in 1991/92 that have been designated as celebrating the 25th anniversary of the Art Gallery of Ontario. There are seven exhibitions (one exhibition from each curatorial discipline) reflecting our collecting and exhibiting activities. Please note that these exhibitions are marked accordingly. Their circuits will run from late 1991 through 1993. We look forward to sharing these exhibitions and celebrating our anniversary with our provincial clients.

During the past year the AGO has established a curatorial department of Inuit art to accurately reflect our commitment to our growing Inuit collection. We can look forward to the inclusion of exhibitions drawn from this discipline as part of our annual circulating exhibition program.

With our desire to share our collection, we have found over the past few years that the insurance values for circulating exhibitions have escalated as a reflection of the art market. As a result, starting in January 1990 we will be requesting a **Certificate of Insur-**

**ance** from galleries hosting exhibitions valued at \$250,000 or more. Since this is often the practice with individual loans, I trust our requests will be easily met. I thank you in advance for your co-operation.

As a follow-up to last year's introduction of the **Exhibition Contract**, we are now dispatching an **Evaluation Form** that allows for a formal response from our clients on all aspects of booking and hosting an AGO circulating exhibition. We have found the information received to date extremely useful in helping us provide better service and will consider all your comments.

This past year has been a successful one. With the strong partnership we share with our sister institutions, we have been able to send more of our in-house programs on the road. I thank you for your assistance and comments, which have continually strengthened our presence outside of Toronto.

**Glenda Milrod**

Head, Extension Services



## PERSONNEL

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Art Gallery of Ontario  
Extension Services  
317 Dundas Street West  
Toronto, Ontario  
M5T 1G4  
(416) 977-0414  
Fax (416) 979-6646

**Glenda Milrod**  
Head  
(416) 979-6605 (direct line)

**May Wong**  
Administrative Assistant

**Marcie Lawrence**  
Program Co-ordinator  
"Artists with their Work" and  
OUTREACH ONTARIO/Festival Programs  
(416) 979-6638 (direct line)

**Sharon Gaum-Kuchar**  
Scheduling Co-ordinator  
(416) 979-6637 (direct line)

**Tim Hardacre**  
Installation Officer

**Curtis Strilchuk**  
Installation Officer

**Veronica Cizmar**  
Secretary



**Back Row:** L to R: Marcie Lawrence, Sharon Gaum-Kuchar, Tim Hardacre, Glenda Milrod, May Wong  
**Front Row:** L to R: Veronica Cizmar, Curtis Strilchuk



## GENERAL INFORMATION

In order to provide better service, we ask that careful attention be given to the following information.

### PROGRAM PUBLICATIONS AND CONTACTS

The **Catalogue of Extension Services** is published annually in January. All exhibition plans established prior to printing are published in the **Catalogue**. Exhibition information is published 18 to 24 months in advance of circulation dates to provide our clients with adequate lead time for exhibition planning.

Each **Exhibition Sheet** includes the following information:

- general essay
- scope of circuit (provincial/national)
- space requirement
- exhibition fee
- publication information
- dates available for circulation
- security requirements
- lighting requirements
- temperature and relative humidity requirements

Information published in the **Catalogue of Extension Services** often changes, since it is published so far in advance.

For those exhibitions that are fully booked at the time of publication, the established itinerary is printed on the exhibition sheet for reference. Be aware that cancellations do occur. Therefore, register with the Scheduling Coordinator your interest in any exhibition so that in the event of a cancellation or schedule change your booking may be secured.

The **Catalogue of Extension Services** offers a broad range of exhibitions to an equally broad range of centres. Information on the requirements for each exhibition is included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the **Care and Handling of Exhibits** section, which follows.

Between annual printings of the **Catalogue of Extension Services**, we publish the **Extension Services Newsletter**, which announces updated exhibition information for provincial clients. CONTACT exhibitions, a provincial program, are also published in the **Newsletter**. For further information, contact the Scheduling Coordinator, Extension Services, (416) 979-6637.

Contact the Program Coordinator, Extension Services, (416) 979-6638, for an **"Artists with their Work" Catalogue** and to book **"Artists with their Work"** exhibitions and workshops. Please note that this program is available only in Ontario (see the "Artists with their Work" section for more details).

We also offer a **Speakers Service** for our provincial clients. AGO staff will travel to your centre to provide a walking tour/lecture on circulating exhibitions or a related art topic (see the **Speakers Service** section for details and specific subjects). Contact the Administrative Assistant, Extension Services, (416) 977-0414, ext. 232, to book **Speakers Service**.

Many regional centres offer excellent extension programs directed toward the smaller centres in their area. Many of these extension departments publish information on their circulating exhibitions. For other program possibilities, refer to the **Program Sources**

list in the **Resource Information** section of the **Catalogue of Extension Services** or contact the Art Gallery of Ontario's Extension Services for further information.

### BOOKING EXHIBITIONS

#### Standard Facilities Report

Extension Services maintains current information on all client galleries. If you are a new client or have been inactive for five years, it will be necessary to fill out or update a confidential **Standard Facilities Report** for our reference. If necessary, arrangements can be made for an Art Gallery of Ontario staff member to assess your facilities.

NOTE: Changes to your physical plant must be reported to Extension Services in order for us to be fully informed and prepared for future installations.

#### Booking Form/Exhibitions

When selecting an exhibition, read the description carefully, including the space, security and environmental requirements. Upon receipt of our annual **Catalogue of Extension Services** and subsequent **Newsletter**, complete the **Booking Form/Exhibitions** and forward it to the Scheduling Coordinator, Extension Services. Provide alternate exhibition dates to ensure that your request will be confirmed. If a special opening is planned, please state the time of day it will commence. State also your plans for any special events prior to the public opening. By having this information ahead of time, we can accommodate your needs when scheduling our installation periods. Please state on your **Booking Form/Exhibitions** which gallery space will be used to exhibit and provide the gallery dimensions for our reference.

#### Confirmation of Booking Form

Once the itinerary is established, you will receive a **Confirmation of Booking** form that will specify the following information:

- the exhibiting gallery
- space required
- exhibition dates
- installation/dismantling periods
- exhibition fee
- shipping costs (if applicable)
- special requirements

Check details upon receipt. Any discrepancies must be reported to the Scheduling Coordinator immediately to facilitate changes.

Due to the increased number of requests for booking, each centre may book up to a maximum of five exhibitions (inclusive of "Artists with their Work" exhibitions/screenings) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year).

#### Exhibition Contract

An **Exhibition Contract** will be sent to you three months prior to your opening date. This contract will reflect the final arrangements and details following the **Confirmation of Booking** form, plus the following information:

- staff assistance required
- graphic support details



## GENERAL INFORMATION

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insurance value  
credit line  
conditions of rental (on reverse)

### Information Kits

**Information Kits** are sent to client galleries two months in advance of the official opening date of an exhibition. Contents of the **Information Kits** are as follows:

### Catalogues/Brochures

Includes: suggested retail prices

### Check List

Includes:

Contents of the exhibition  
Total insurance value  
Special installation instructions

### Condition Report/Arrival \*

### Condition Report/Departure \*

### Crate List \*

Includes: special packing instructions

### Crate Specifications

### Evaluation

### Invoice

### Itinerary

### Poster (if available)

Includes: suggested retail prices

### Press Releases (if available)

### Publicity and Attendance Report

### Publicity Photographs

Four to 10 black-and-white photographs, labelled with appropriate captions

### Shipping Labels

### Wall Labels \*

### White Gloves/Rubber Gloves \*

To be worn while handling artwork during installation

\* These items are not included for exhibitions that are to be accompanied by an Installation Officer.

### Conditions of Rental

A work of art must be treated with care. Exhibiting centres are responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for unpacking, handling and repacking. Exhibitions are curated for presentation in their entirety. *Additions and deletions are not permitted without permission from the Head, Extension Services.*

When Installation Officers do *not* accompany the exhibition it is agreed that the client gallery will host the exhibition for an established period and ready the exhibition for shipment to the next centre. Upon this agreement, the exhibiting centre assumes responsibility for the care of the exhibition. It is understood that the centre will follow unpacking and repacking instructions, fulfill installation requirements, complete the **Condition Report/Arrival** and confirm the **Check List** and **Crate List** upon arrival. (Upon arrival, crates

and their contents must be allowed a minimum 24-hour acclimatization period to adjust to the environment of the gallery before they are opened). Upon departure, the exhibiting centre will complete the **Condition Report/Departure**, the **Publicity and Attendance Report** and the **Evaluation** and confirm the **Check List** and repack according to the **Crate List**.

Please note that when Installation Officers do not accompany the exhibition (e.g. CONTACT exhibitions), the **Condition Report/Arrival** and **Condition Report/Departure** must be completed by the hosting gallery's staff and forwarded to the Scheduling Coordinator, Extension Services, within one week of arrival or departure.

*Any radical changes in condition must be reported immediately to the Scheduling Coordinator, Extension Services, (416) 979-6637. No repairs are to be implemented without the express permission of the Art Gallery of Ontario Extension Services.*

The gallery space in which the exhibition is being housed must be for the exclusive use of the AGO exhibition and free from any activities involving **smoking, eating or drinking**.

When Installation Officers *do* accompany the exhibition, please read the sections in the General Information titled **Installation Officers**, **Exhibiting Centre Staff Assistance** and **Gallery Space**.

### Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions that maintain a good record in handling exhibitions.

All of the exhibitions are covered by an "all risk" insurance policy while in transit and on display. However, if Extension Services has reason to believe that the Exhibiting Centre is guilty of negligence in not providing adequate protection against fire, theft and damage or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibiting centre may be held responsible for claims resulting from damage or loss. Therefore, it is essential that the exhibiting centre carry insurance to cover legal liability. *All damage must be reported immediately to the Scheduling Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6637.* For exhibitions valued at \$250,000 or above, please provide the AGO with a Certificate of Insurance issued by your insurers indicating "all risks" coverage for the works while on your premises (with appropriate list of works, their values and the title and dates for your exhibition). The certificate must also name the AGO as an additional insured.

The AGO seals its circulating exhibition crates to deny unauthorized personnel access. **DO NOT BREAK THE SEALS.** Since crates will be sealed before shipment and opened upon arrival at the next venue by authorized AGO staff, the receiving centre is relieved of potential responsibility for damage that may have transpired in transit. AGO staff do not accompany CONTACT exhibitions. Therefore, it is the responsibility of CONTACT clients to complete a condition report upon arrival to determine whether damage has occurred in transit. For this reason, CONTACT exhibition crates are not sealed.



### REQUIREMENTS FOR BOOKING EXHIBITIONS

The following requirements for receiving exhibitions are explained: space, security, lighting, relative humidity and temperature (environment). Each exhibition has specific requirements dictated by its size and conservation concerns. When selecting an exhibition, be sure that all the requirements can be met. Read further for detailed information.

#### Space Requirements

Please note that the space requirement given in running metres/feet in the **Catalogue** is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional works is given in square metres/feet. Since exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed. When selecting an exhibition, please indicate on your **Booking Form/Exhibitions** the gallery space in which you plan to exhibit with its dimensions. This information assists us in future planning.

#### Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring and personal staff supervision are necessary. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring and nondamaging extinguishing methods will be employed.

Various requirements of security are as follows:

- a) Full gallery electronic alarm system
- b) In view of an attendant during open hours
- c) Periodic patrols by a responsible staff member to verify the status and condition of the exhibition
- d) Local police should be advised that a valuable exhibition is on the premises
- e) Safety tabs affixed to small works must be screwed to the wall
- f) Secure night locks on all doors and windows
- g) Additional security measures as recommended by the AGO

#### Lighting

The intensity or level of illumination permitted depends on the media, material and condition of the works to be exhibited, as listed below. However, *for all media, daylight should be eliminated from the exhibition areas.*

- a) *High sensitivity to light – 50 lux (5 footcandles)*

All materials or works of art primarily or partially composed of materials having a low tolerance for light, i.e. drawings, prints, watercolours, tinted or coloured photographs, oil or acrylic paintings on paper, textiles (including some paintings on canvas and certain organic materials with coloured surface or unstained bare wood).

- b) *High-Medium sensitivity to light – 50–150 lux (5–15 footcandles)*

Artworks composed of materials that are slightly more tolerant, but still not immune to light damage, i.e. photographs (silver gelatin), polychrome (gilt or oil-based coatings), contemporary installation works (mixed media or coloured surfaces), most organic carving materials (ivory, bone, antler, etc.), provided that the surface has not been coloured). *The actual level of illumination for works in this category is dependent upon their condition.*

- c) *Medium sensitivity to light – 150 lux (15 footcandles)*

Most paintings (oil on canvas or panel), contemporary paintings (with no restrictions), stained or finished wood.

- d) *Low sensitivity to light – 150–1000 lux (15–100 footcandles)*

Artworks or materials that are able to tolerate much more light without negative side effects, i.e. stone, metal (bronze, steel, etc.), ceramic, glass, some types of contemporary installation materials (sand, wire mesh, rubber, plastic, etc.).

A light level of 50 lux may appear to be insufficient for viewing upon entering an exhibition space. It is easier, however, for the eye to adapt if light levels do not jump radically throughout an exhibition. Therefore, if possible, organize those works requiring lower light levels together to allow for greater ease for the viewer.

Light levels can be read by placing the light meter's sensor parallel to the picture plane and moving it horizontally and vertically across the surface to assure that the level is consistent. Care must be taken not to touch the surface, especially on unglazed works.

NOTE: Most light meters designed for cameras do not provide accurate readings in the lower range. For further information on meters designed for this purpose, contact the Head, Extension Services.

#### Relative Humidity Control

The maintenance of a stable relative humidity (RH) is crucial to the preservation of all artworks. Severe damage can be caused by sudden or frequent changes in RH, which result in expansion or contraction of absorbent materials. Furthermore, prolonged high RH levels can lead to mould growth on organic material and corrosion of metals, while prolonged dryness causes dessication and weakening of organic materials.

The optimum condition for most materials is a norm of 50% RH with daily fluctuations not exceeding  $\pm 3\%$ .

#### Temperature Control

A stable temperature is also important in the preservation of all artworks. Fluctuations of temperature immediately affect the relative humidity of the area, making maintenance of stable RH impossible. The acceptable temperature range for the display of most artworks is 20–22°C (68–72°F). Temperature and relative humidity should be carefully monitored. Further information and sources of monitors are available from the Head, Extension Services.

REMEMBER: WORKS OF ART IN ALL MEDIA ARE SUBJECT TO DAMAGE BY INCORRECT LIGHTING AND POOR TEMPERATURE AND RELATIVE HUMIDITY CONTROL.



## GENERAL INFORMATION

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### Installation Officers

Installation Officers regularly travel with our circulating exhibitions. By sending staff from the Art Gallery of Ontario, we are often in a better position to secure loans as part of our Extension program. It is the Installation Officer's responsibility to work with client gallery staff in unpacking the exhibition, completing the **Condition Report/Arrival**, designing the installation, installing the installation safely, facilitating appropriate lighting and photographing the installation for AGO records. The Installation Officer returns to the exhibiting centre to dismantle the exhibition, prepare the **Condition Report/Departure** and repack the exhibition for ongoing shipment.

### Exhibiting Centre Staff Assistance

AGO Installation Officers often require assistance from your staff preparators for both installation and dismantling. The number of staff and the time required for assistance is specified in the **Exhibition Contract**. It is understood that the appropriate staff time will be scheduled for this period. The success of our circulating exhibition program is based upon the AGO working with your staff to achieve successful and efficient installation/dismantlings within the given time period.

### Gallery Space

It is understood that the hosting gallery will have cleared and prepared the designated gallery space by the time of arrival of the AGO Installation Officer.

NOTE: All works of art must have been removed; patching and painting of walls will have been completed.

### Catalogues/Brochures, Posters

Details about catalogues and brochures and their suggested retail prices will be provided in the **Information Kit** two months in advance of the exhibition opening. Queries concerning additional orders of AGO exhibition catalogues (prices, discounts, etc.) can be directed to the Assistant Buyer, AGO Book Shop, (416) 979-6609. To ensure that you receive your catalogues in time, place your order six weeks before the opening date of your exhibition. When posters are available, further information will be provided.

### Catalogues and Audio-Visual Material

When catalogues, brochures, posters, films, slides or videotapes are included as adjuncts to an exhibition, their costs are generally absorbed by the Art Gallery of Ontario.

### Publicity/Credit Line

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhibitions *must* be made in all publicity and promotional material, including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, educational materials, catalogues, posters, invitations and any other material produced in support of the exhibition. The credit line is specified on the **Exhibition Contract**.

An **Information Kit** will be sent two months in advance of the opening of the exhibition for use by the centre. Included are fully labelled publicity photographs, conditions for photographic duplication, a

press release (if available) and a **Publicity and Attendance Report**. This report must be completed and forwarded to the Scheduling Coordinator, Extension Services, within one month of the close of the exhibition.

### Copyright

Publicity photographs are supplied by the Art Gallery of Ontario in the **Information Kit** sent two months prior to the opening of the exhibition. All reproductions must be of the entire work of art, without cropping or any alteration by overprinting, superimposed imagery or coloured stock or inks. Specific permission must be obtained for a "detail" view, and the detail must be so identified in the title caption. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. Unless otherwise indicated, press photographs may be duplicated solely for publicity and press use for the duration of the exhibition venue, and all duplicate prints must be fully labelled, with complete identification and credits as specified on the label accompanying the original photographic material. Installation photographs may be taken in support of the promotion of the exhibition. For the safety of our works of art we ask you not to take lighting units, flashes or tripods into the galleries.

Film and television crews cannot film installations of Art Gallery of Ontario exhibitions without the express permission of the Head, Extension Services. Be aware that there are copyright stipulations, as well as security guidelines that must be met. If you anticipate this mode of media coverage, contact the Head, Extension Services, (416) 979-6605, in order to seek permission and further Security Guidelines.

### Exhibiting Period

Exhibitions are generally offered for a four-to-six-week period. Dates on the **Confirmation of Booking** form are the official public opening and closing dates at your centre. (Note: these dates are often published in the exhibition catalogue.) Any changes in dates must be confirmed through the Scheduling Coordinator, Extension Services. Shipping is arranged in order to accommodate installation and dismantling. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If either delivery or pickup does not occur as scheduled, telephone the Scheduling Coordinator, Extension Services, (416) 979-6637.

### Sales

Works may not be removed from the exhibition. The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries will be directed to the artist or lender.

### Evaluation

An **Evaluation Form** is included in the **Information Kit**. Please complete and forward this to the Scheduling Coordinator, Extension Services, within one month of the closing of the exhibition. This information assists us in improving our service.



### Shipping

All shipping arrangements are made by the Art Gallery of Ontario. Client galleries will receive confirmation of pickup and delivery dates from the Scheduling Coordinator, Extension Services. Any requests for changes to the shipping arrangements are to be made through the Scheduling Coordinator. The shipping companies are not to be contacted directly. If changes are made by the client without the prior knowledge of the Art Gallery of Ontario, the AGO cannot take any responsibility for the shipment. It is the responsibility of the client gallery's staff to assist in and oversee the careful handling of art shipments by the shipping company's staff on behalf of the Art Gallery of Ontario.

Crate Specifications are included in your **Information Kit**, dispatched two months prior to opening date. Please check the Crate Specifications to establish the size of the shipment. Information published in the **Catalogue of Extension Services** often changes, since it is published two to three years ahead.

ANY CONCERNS REGARDING THE HANDLING OF SHIPMENTS, AS WELL AS DELAYS IN PICKUP OR DELIVERY, SHOULD BE REPORTED IMMEDIATELY TO THE SCHEDULING CO-ORDINATOR, EXTENSION SERVICES, (416) 979-6637.

### Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidies granted to Art Gallery of Ontario Extension Services, no special surcharge is to be affixed for travelling exhibitions.

### Exhibition Fee

The exhibition fee stated in the **Catalogue** reflects a portion of organizational costs and insurance in cases where loss or damage arise without fault or inattention on the part of the borrower. Costs for exhibitions designed for the national/international circuit include the exhibition fee *plus* a share of the shipping expenses, as well as customs and brokerage costs where applicable. Exhibitions designed for national circulation have an exhibition fee that reflects the cost inherent in preparation for a national tour. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold at a price *not less than* that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The retail prices are provided in the **Information Kit**.

### Cancellation

Notice of cancellation by the exhibiting centre must be received in writing at least two months in advance or the full exhibition fee will be charged.

### BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

For information on how to book "Artists with their Work" programs, see the "Artists with their Work" section in this catalogue or contact the Program Coordinator, "Artists with their Work," (416) 979-6638.

### BOOKING OUTREACH ONTARIO/FESTIVAL PROGRAMS

As a participating agency of the Ministry of Culture and Communications' **OUTREACH ONTARIO** Program, Art Gallery of Ontario Extension Services is able to provide exhibitions of either historical or contemporary art. These exhibitions may be developed in direct response to a community's request or may be drawn from the circulating exhibition program. Through its **"Artists with their Work"** Program, the Art Gallery of Ontario can organize exhibitions and workshops in contemporary art media such as painting and drawing, printmaking, sculpture/installation, photography, performance, filmmaking and video. The **Speakers Service** may be used to book lecturers who will speak on specified organized exhibitions or on more general topics. (Refer to the **Speakers Service** information in this catalogue).

Programs are co-ordinated and developed in consultation with a festival organizing committee to suit individual community interests. Inquiries for **OUTREACH ONTARIO/Festival** events should be directed to the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 979-6638. For further information on the programs available from other provincial agencies through **OUTREACH ONTARIO**, refer to the **Resource Information** section of this **Catalogue of Extension Services**.

### SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the Collection are available for loan to art galleries in the province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A current **Standard Facilities Report** on your centre must be on file with Extension Services before a loan can be approved.

The Art Gallery of Ontario requires the following lead times for processing loans:

1 work	6 months
2-5 works	8 months
over 5 works	1 year

Costs associated with packing, crating, transportation, customs and brokerage shall be paid in full by the borrower. The borrower shall also take on financial responsibility for any framing, glazing and special conservation treatments necessitated by the loan.

For further information on the loan process, contact the Loans Coordinator, Registration, (416) 977-0414, ext. 241.





### SHARED RESPONSIBILITIES

The success of the Extension Services continuing exhibition program has been built on the goodwill and co-operation of the exhibiting centres. As the exhibitions are in great demand, they often remain in circulation for up to 18 months after leaving the Art Gallery of Ontario. Careful and accurate condition reporting upon both arrival and departure, the immediate reporting of any damages or changes in condition, careful unpacking and packing and the prompt shipment of the exhibition to the next centre are each centre's vital contribution to the continued success of the program.

*Never ship a damaged work of art to the next centre or attempt any repairs.* It is essential to report any major changes in condition, damage or missing items *immediately* to the Extension Services Department of the Art Gallery of Ontario, (416) 979-6637 or 979-6605. When problems do occur, they must be dealt with as quickly as possible to minimize the stress to the artworks and allow us time to rectify the situation without disruption of the committed circuit.

### INSTRUCTIONS FOR BASIC CARE AND HANDLING

#### Climate control

Crates containing works of art should always be unpacked, packed and stored in conditions similar to those of the exhibition area. Before unpacking, leave crates unopened in the new environment for at least 24 hours to allow the contents to adjust to any differences in temperature and relative humidity. Note: Crates and their contents must never be exposed to the elements or subjected to extreme temperature changes.

#### Unpacking

After the crates have had adequate time to acclimatize, take a few moments to inspect the exterior for damage. Watch for loose and/or broken handles, loose and/or broken latches or evidence of rough handling. Make note of any problem and the appropriate crate number on the condition report. Notify the Scheduling Coordinator, Extension Services, immediately in order that repairs may be arranged prior to next shipping date.

Please wear the gloves provided in the **Information Kit** when unpacking works of art. The cotton gloves are to be worn for handling framed or unframed works; disposable rubber gloves are to be used when handling sculpture. The gloves afford a certain level of protection for the artwork and are of importance when handling pieces that are inclined to absorb dirt. Marble, alabaster, limestone and terra-cotta, for example, are extremely difficult to clean once they become soiled. All metals corrode (except gold). It is therefore important not to touch metal sculpture with bare hands. Remember that the effects of improper handling are cumulative.

While unpacking the works, check them against the **Crate List** to ensure that all components are present. (**Crate Lists** are affixed to the lid of each crate and included in the **Information Kit**).

As you are taking the works out of the crate, observe closely how the works are packed so that you can repack them accordingly. Be sure to place all packing

materials back in the appropriate crate to facilitate easier repacking.

Remember to handle only one work at a time, using both hands. Do not attempt to carry a work of art that is too large to be managed by one person. (It is always better to err on the safe side by taking time.) Handle framed works with one hand on each side or with one hand on the bottom, the other on the top. Do not handle frames from the top member only. This practice eventually distorts the top piece and weakens the mitres.

When handling a painting, be sure it is secure in its frame. If it is not, contact the Scheduling Coordinator, Extension Services, for specific instructions. Never insert your fingers between the stretcher bar and the back of the canvas. This action can cause serious damage.

Works of art should be handled as little as possible. Damages caused by careless handling won't become visible for a period of time.

*Never attempt to open a frame.* Note any damage or change in condition to the work of art and its mat and/or its frame on the **Condition Report/Arrival**. If you observe any damage to the shipping crate or tray, record it on the **Condition Report/Arrival** and notify Art Gallery of Ontario Extension Services immediately.

#### Storage

Works of art should be placed on a padded surface to prevent damage by shock or slippage and to protect the frames. Store works of art back-to-back and face-to-face, using clean corrugated cardboard or similar material as a spacer. Always maintain the proper orientation when stacking framed works. This practice is of particular importance for hinged works on paper. When leaning one framed work against the wall or another frame, ensure that the work is placed in a stable position, with both top corners leaning firmly against the vertical surface.







### Installation

Always install the works using the hanging devices provided. Do not change the hanging devices or relocate them. Take a moment to ensure that the devices are in good condition and are secure to the frame. Check the corners of the frames to ensure that the joints are tightly fitted (this is especially important with metal frames). *Never use adhesive-tape picture hangers, because they don't hold safely.*

For security reasons, small works have been fitted with *Safety Tabs* that are to be screwed directly into the wall. Avoid hanging works of art in narrow passage-

ways or in traffic areas that may present danger to the works of art.

Artworks should not be placed in areas where they are likely to be subjected to drafts or extreme temperature or humidity changes. Daylight must be eliminated. The best source of light is incandescent (fluorescent lights may be acceptable if fitted with ultraviolet filters). *See exhibition listings for specific lighting requirements.*

### Cleaning

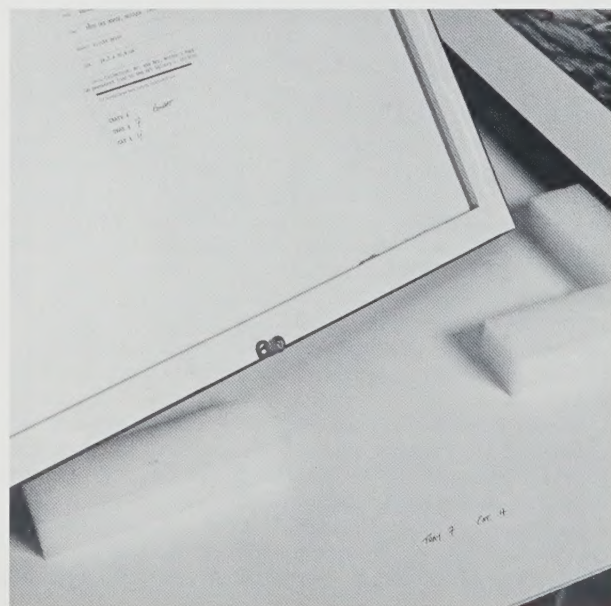
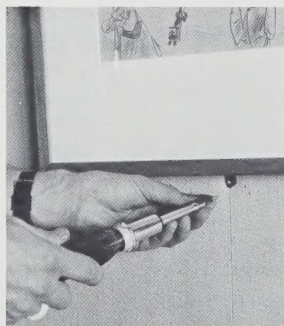
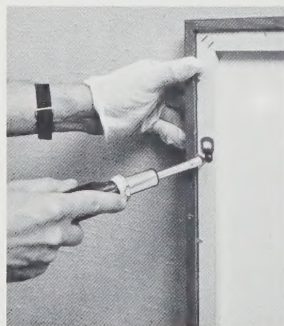
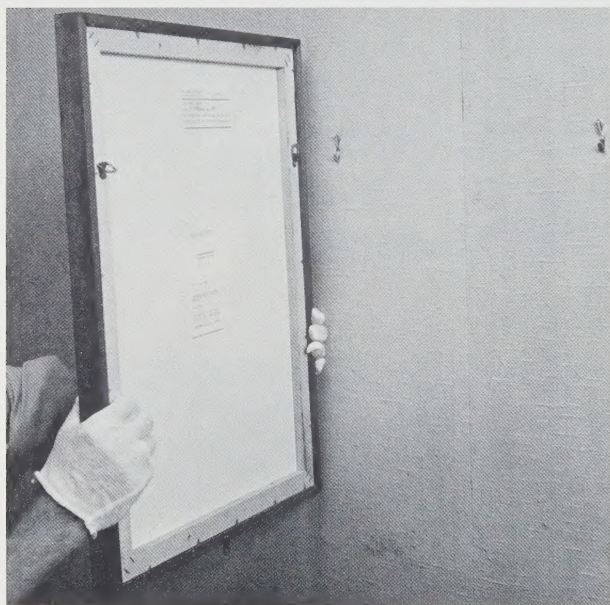
*Never attempt to clean the actual surface of an artwork.* If the plexi needs to be cleaned, use a good-quality antistatic cleaner in small amounts applied to a clean, soft cloth. Never spray the cleaner directly on the plexi surface. If cleaning is necessary, *gently* wipe the plexi of framed works to remove finger marks, etc.

### Repacking

Check each work against the **Crate List** to ensure that all works are packed for shipment. Again note any damage or change in condition of the work of art and its mat and/or frame on the **Condition Report/Departure**. Note that the number on the back label of each work of art corresponds with the number on its appropriately labelled tray. Pack according to any special instructions affixed to the tray and/or crate (for example, FACE UP/FACE DOWN).

After all the works have been packed in their appropriate places, close the lid and ensure that all the latches are tightly secured. Remove the old shipping label from the exterior and affix the new label accordingly. New labels are provided in the **Information Kit**.

When the exhibition is being loaded for shipment, be very careful to ensure that the crates are handled and loaded into travelling positions that correspond to those indicated by the *arrows* painted on the crates. Improper orientation of crates in transit can be the cause of serious damage. Your assistance is necessary to ensure that orientation is respected when crates are loaded.







### Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Always wear the cotton or rubber gloves provided. The rubber gloves are necessary when handling surfaces that are slippery. Their use also prevents the transfer of oils or acids from your hands.

Support a sculpture from underneath, where possible, or by an area that is structurally sound. *NOTE: Very often the most obvious carrying points are the weakest.*

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any **Special Packing Instructions** that are affixed to the interior of the crate.

*NOTE:* Often photographs are in place for easy reference. If any of the packing materials are damaged or missing, contact the Scheduling Co-ordinator, Extension Services, at (416) 979-6637.

### Plexiglas Display Cases

Plexiglas display cases are easily cracked or damaged by incorrect or careless handling. As with works of art, do not attempt to move cases until your path is clear and you have established a location ahead of time. Avoid sliding any type of display unit on the floor. Carrying instead will eliminate unnecessary chips, scratches or cracks.

By the nature of the material, the joints are not strong. The surface of Plexiglas is soft and scratches easily. When installing cases, be sure not to turn screws too tightly, as the plexi will easily crack. *Handle with care.*

For further information regarding the care and handling of works of art, contact the Head, Extension Services, (416) 979-6605.

### SUGGESTED READING LIST

Information on gallery standards and procedures and on the care and handling of works of art is contained in the publications outlined in the C.M.A. Book List, available from:

Canadian Museums Association  
Training Resources Division  
P.O. Box 1328, Station B  
Ottawa, Ontario K1P 5R4  
(613) 233-5653

*Museum and Archival Supplies Handbook.* Toronto: Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Johnson, W. McAllister, and Frances K. Smith, (eds.). *Art Gallery Handbook*, Chapter 5. Toronto: Ontario Association of Art Galleries, 1982.

Publications available free of charge upon request from the Canadian Conservation Institute, Communications Canada, 1030 Innes Road, Ottawa, Ontario K1A 0M8:

*Journals:* Volumes 1, 3 and 4

*Technical Bulletins:* Volumes 1, 2, 3, 4, 5, 7, 8 and 10

*CCI Notes:*

Care of Collections – General Guidelines  
The Museum Environment – Physical Factors  
Ethnographic Materials  
Leather, Skin and Fur  
Metals  
Paper and Books  
Textiles and Fibre  
Planning for Disaster Management

Other publications of particular interest are:

Dolof, Francis W., and Roy L. Perkinson, *How to Care for Works of Art on Paper.* Boston: Museum of Fine Arts, 1971.

Dudley, Dorothy, and Irma Wilkinson, et al. *Museum Registration Methods*, chapters 6 and 9 and article 3. Washington, D.C.: Smithsonian Institution, 1968.

*Fine Arts Insurance: A Handbook for Art Museums*, chapters 5 and 6. Washington, D.C.: Association of American Art Museum Directors, 1979.

Johnson, E. Verner, and Joanne C. Horgan. *Museum Collection Storage.* UNESCO, Protection of the Cultural Heritage Technical Handbooks for Museums and Monuments, 1979.

Keck, Caroline K. *A Handbook on the Care of Paintings.* Nashville: 1965.

Keck, Caroline K., et al. *A Primer on Museum Security.* Cooperstown, N.Y.: 1966.

Keck, Caroline K. *Safeguarding Your Collection in Travel.* Nashville: 1970.

*The Organization of Museums.* Paris: UNESCO Press, 1974.

Phillimore, Elizabeth (compiled by). *A Glossary of Terms Useful in Conservation.* Toronto: Royal Ontario Museum, 1976.



## CARE AND HANDLING OF CIRCULATING EXHIBITIONS

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- Pomerantz, Louis. *Is Your Contemporary Painting More Temporary Than You Think? Vital Technical Information for the Present Day Artist*. Chicago: 1962.
- Stolow, Nathan. *Conservation Standards for Works of Art in Transit and on Exhibition*. Museum and Monuments XVII. Geneva: UNESCO, 1979.
- Stolow, Nathan. *Conservation and Exhibitions*, Butterworths, 1987.
- Stout, George L. *The Care of Pictures*. New York: Dover, 1975.
- Thomson, Garry. *The Museum Environment*. London: IIC and Butterworths, 1978. (2nd ed. 1986).
- Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*. Washington, D.C.: Smithsonian Institution Travelling Exhibition Service, 1981.



Through **Speakers Service**, Art Gallery of Ontario Extension Services expands the exhibition program by making various staff members available to come to your community. The selected speaker can provide a walking tour through the AGO exhibition on view in your community or a slide-illustrated lecture (or combination) on an AGO exhibition or a general art topic. Consider booking **Speakers Service** to address the subject of the many major exhibitions that are on view at the AGO prior to bringing an organized tour of your members to Toronto. Most **Speakers Service** events (tours or lectures) will run approximately 45 minutes to one hour.

The following subjects are those available at this time, but do not hesitate to request others. We encourage your assistance in expanding our list of subjects and potential formats to better suit your community's needs.

### Talks Relating to Travelling Exhibitions

Confrontations of Form

Flights of Fancy – Kenojuak Ashevak, Lucy Quinnuayuak, Pitaloosie Saila

For the Record: Ontario Women Graduates in Architecture 1920–1960

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario

Inquiries: Language in Art (working title)

Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario

Picasso: Faunes et flore d'Antibes

SMS: A Collection of Original Multiples

Staffage to Centre Stage: The Figure in Canadian Art

Towards a Lyrical Abstraction: The Art of L. A. C. Panton

The Victorian Cult of Beauty

### General Art Subjects

Architectural Works by Canadians in the Collection of the Art Gallery of Ontario

L'Art Brut and Primitivism

Artists' Books (Historical & Contemporary topics)

The Birth of Abstraction

Canadian and International Contemporary Art topics

Canadian and International Modern Art to 1940

Canadian Art 1940–1980

Connoisseurship in the Visual Arts

Contemporary Toronto Artists (and related topics)

David Milne

Emily Carr

The English Country House

Fakes and Forgeries

Frida Kahlo and Meret Oppenheim, "Two Women Contemporaries of Surrealism"

The Group of Seven

Images of Women in Art

Impressionism: Painting and Music

Innovative Printmaking Techniques of the Eighteenth and Nineteenth Century

"Looking at Art" – Art Gallery Education, what is it, and what should it be?"

Masterpieces from the European Painting and Sculpture Collection of the Art Gallery of Ontario

Mediaeval Book Illumination

The Marchesa Casati

New Direction in Bookbinding and Private Press Printing/Canadian Private Presses

Ontario Landscape Painting

Portraiture

Printmaking (Contemporary Issues)

Printmaking: History and Techniques

Romanticism and the Rise of Modern Art

Walter Trier: His Life and Work

### Major Exhibitions at the Art Gallery of Ontario

Guido Molinari (AGO dates: June 29–September 3, 1990)

Jacques Lipchitz: A Life in Sculpture (AGO dates: December 15, 1989–March 11, 1990)

Lucius O'Brien, P.R.C.A. (AGO dates: September 28–November 26, 1990)

**Reminder:** **Speakers Service** is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

### Community Responsibilities

When requesting a **Speakers Service** event, complete the **Booking Form/Speakers Service**, selecting or suggesting the subject and the format (walking tour, lecture/lecture series) with preferred dates and forward it to the Administrative Assistant, Extension Services. *It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of 15.* If a lecture is requested, adequate space, as well as specific equipment needs, must be arranged. In addition, we request that our **Evaluation Form/Speakers Service** be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$150.00 per exhibition walking tour/lecture. **Speakers Service** events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance, or the full fee will be charged to compensate the speaker for lost preparation time.

### Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your **Booking Form/Speakers Service**, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office, and all additional costs, such as hotel, meals, slide duplication, etc., will be borne by AGO Extension Services.

### Speakers Available

Christine Boyanoski, assistant curator, Canadian historical art



## SPEAKERS SERVICE

## ADVISORY SERVICE

Nancy Campbell, studio instructor, Gallery School  
Peter Gale, head, Exhibit Interpretation and Programming  
Sheila Greenspan, head, Education Services  
Mary Greto, studio instructor, Gallery School  
Nancy Minty, assistant curator, European painting and sculpture  
Michael Parke-Taylor, assistant curator, prints and drawings  
Deborah Pelling, studio instructor, Gallery School  
Dennis Reid, curator, Canadian historical art  
Christina Ritchie, assistant curator, international contemporary art  
Brenda Rix, guest curator, prints and drawings  
Evelyn von Michalofski, studio instructor, Gallery School  
George A. Walker, studio instructor, Gallery School  
David Wistow, education officer, Exhibit Interpretation and Programming  
Norman Zepp, curator, Inuit art

For several years, the Art Gallery of Ontario has offered an informal *Advisory Service* to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming and board/staff relationships.

The **Advisory Service** is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Questions may be answered by telephone or correspondence, or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The **Advisory Service** can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.





Joanne Tod at the Thunder Bay Art Gallery, January 1988.





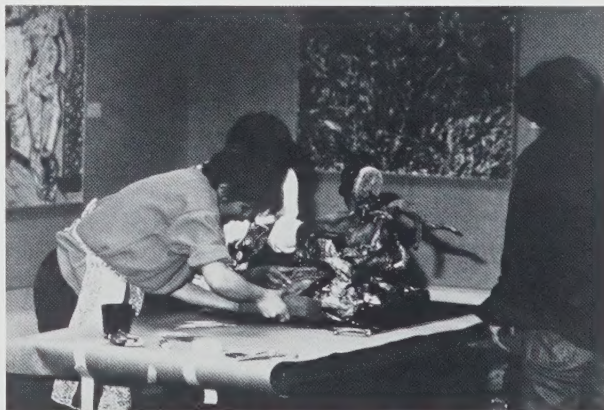
Installation view of **Janice Gurney's** "Artists with their Work" program exhibition at the Gairloch Gallery, Oakville, September 17–October 23, 1988.

The "**Artists with their Work**" program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition that remains on view for at least three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her own work, conduct workshops or participate in related community activities for one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video and projects and performance may be requested for an evening session, a daylong conference or a weekend workshop, without an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

The "**Artists with their Work**" program may be used by provincial galleries, art clubs, libraries and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation, and for this reason the program is not available to centres in the Metropolitan Toronto area.



**Irene Xanthos's** "Artists with their Work" program workshop at the Thunder Bay Art Gallery, April 1988.



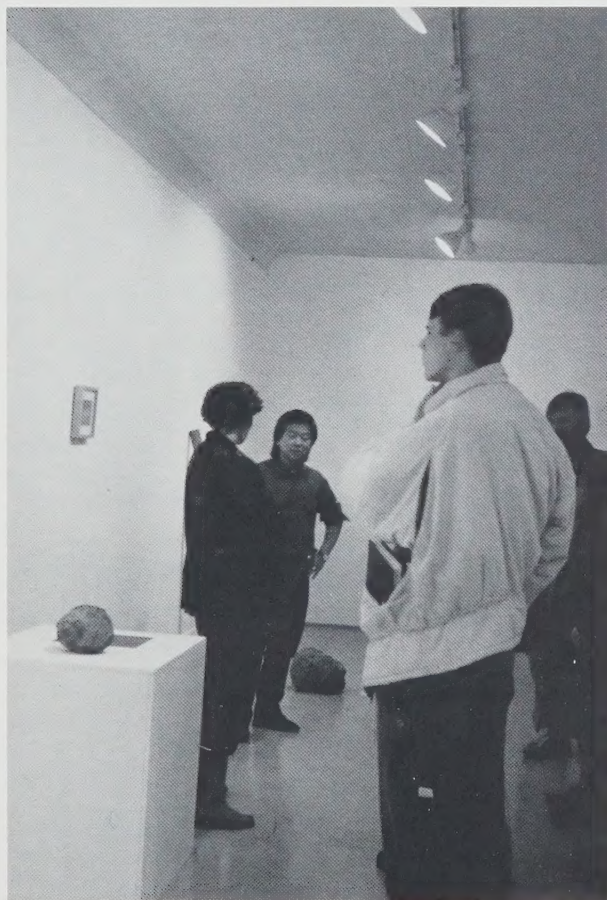
## "ARTISTS WITH THEIR WORK" PROGRAM

### BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the Program Coordinator to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Program Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Please refer to the "Artists with their Work" Catalogue for further information on individual artists. Additional biographical information and visual material on the participating artists are available through Extension Services. All arrangements with the participating artists will be made by the Program Coordinator, Extension Services. Please be aware that there is a selection of artists who can provide a workshop or lecture in French. For further information, contact the Program Coordinator.

All requests for "Artists with their Work" exhibitions and screenings to be held before April 1990 should be received by the Program Coordinator, Extension Services, by January 1989. Program requests for the period April 1990 to March 1991 should be submitted by January 1990. All scheduling will be done once a year in order to distribute programs proportionately throughout the province.



Akira Yoshikawa at the opening of his "Artists with their Work" program exhibition at the Niagara Artists' Centre, St. Catharines, January 7, 1989.

### PARTICIPATING ARTISTS BY MEDIUM 1990

#### Filmmaking

Mike Cartmell  
Robert Cowan  
Peter Dudar  
Anna Gronau  
Phillip Hoffman  
Mike Hoolboom  
Richard Kerr  
Annette Mangaard  
Midi Onodera  
Kalli Paakspuu  
Barbara Sternberg

#### Painting and Drawing

Stephen Andrews  
Sheila Ayearst  
Brian Boigon  
John Brown  
David Clarkson  
Cathy Daley  
Marc de Guerre  
Sarindar Dhaliwal  
Peter Dykhuis  
Ric Evans  
Andy Fabo  
Rob Flack  
Sybil Goldstein  
Will Gorlitz  
Janice Gurney  
Paul Hutner  
Nancy Johnson  
Douglas Kirton  
Elizabeth MacKenzie  
Ron Martin  
Michael Merrill  
Kim Moodie  
Andy Patton  
Lupe Rodriguez  
Howard Simkins  
Arlene Stamp  
Vincent Tangredi  
Joanne Tod  
Julie Voyce  
Ben Walmsley  
Kate Wilson

#### Photographic Works

Shelagh Alexander  
Isaac Applebaum  
Sheila Ayearst

Jennifer Dickson  
Rob Flack  
Janice Gurney  
Fern Helfand  
Alex Neumann  
Justin Wonnacott

#### Printmaking

Moiria Clark  
Jennifer Dickson  
George Raab

#### Projects and Performance

Phillip Barker  
Annette Mangaard  
Paulette Phillips

#### Sculpture/Installation

Phillip Barker  
Sylvie Bélanger  
Brian Boigon  
Robert Bowers  
John Brown  
Jane Buyers  
Magdalen Celestino  
David Clarkson  
Sarindar Dhaliwal  
Andreas Gehr  
Spring Hurlbut  
Gordon Lebrecht  
Ginette Legaré  
Liz Magor  
Dyan Marie  
Ron Martin  
Robert McNealy  
Louise Noguchi  
Lee Paquette  
Vincent Tangredi  
An Whitlock  
Robert Wiens  
Irene Xanthos  
Shirley Yanover  
Akira Yoshikawa

#### Video

Michael Balser  
Marusia Bociurkiw  
Nora Hutchinson  
Paulette Phillips  
Kim Tomczak



## RESPONSIBILITIES

### The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the AGO of all arrangements and maintain this contact before, during and at the conclusion of the program. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. It is up to the Exhibiting Centre to set the maximum daily allowable expense level. The Exhibiting Centre will not bill the Artist in a private home except at the express request of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "all risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour that may be required in loading and unloading the shipping vehicle or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition, in consultation with the Artist if necessary. Will not intersperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts or bases, cleaned or repaired except with the permission of the Artist. The Exhibiting Centre is encouraged to document the works of art in Condition Reports, both upon receipt and before departure from the institution.
7. **Damage or Loss:** In the case of breakage, deterioration, loss or theft of any of the Artist's works will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.
11. **Rewrapping/Crating:** Will be responsible for securely rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue or information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following credit line exactly on all publicity and promotional material, including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases and invitations and will instruct newspaper/magazine reviewers to use this credit line exactly:

An "Artists with their Work" program organized by Art Gallery of Ontario Extension Services.
15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works or any works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation or other modification in the work that would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan or distribution with the exception of reproduction for purpose of education, publicity or archival documentation or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:

More than 90 days' notice:	No fine
From 90 to 30 days' notice:	50% of the Artist's fees
Less than 30 days' notice:	100% of the Artist's fees

### Art Gallery of Ontario Extension Services

1. **Initial Contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Forms:** Will initially confirm the Program request in a **Confirmation of Booking Form**, which will be sent to both Artist and Exhibiting Centre. Finalized details for the Program will be made in the interim, and copies of the contractual **Agreement**

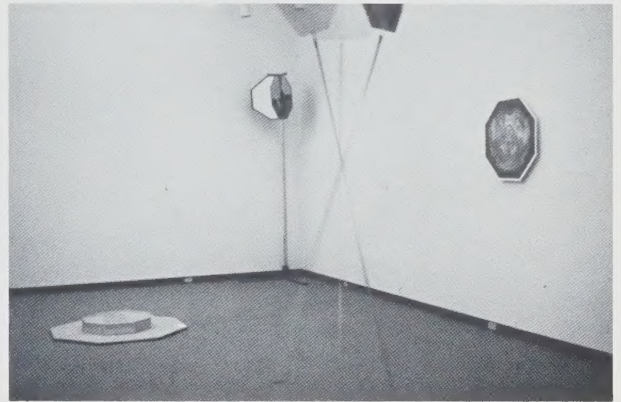


**Form** will be sent out for signatures four months in advance of the Program's start date.

3. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre within Ontario.
4. **Insurance:** When works of art are picked up/delivered in an AGO vehicle or while they are in storage at the AGO they will be co-insured by the AGO (as shipper/storer) and the Exhibiting Centre. The Exhibiting Centre must insure the works at all times, whether in transit or on exhibition.
5. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre within Ontario. Normally, travel costs for only one return trip will be covered.
6. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre) and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
7. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned.
8. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.

### Artist

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition, including titles, execution dates, media, installed dimensions (and dimensions of wrapped objects for shipping purposes if different from installed sizes) and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc., directly with the Exhibiting Centre.
6. **Communication:** Will communicate all Program plans and changes to the Program Coordinator.
7. **Preparation:** Will be responsible for wrapping works securely for shipping to the Exhibiting Centre and will ensure that all works are consolidated at one point for pickup. The Artist is encouraged to document the condition of all works before departure and within two weeks of their return.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of the screening dates.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.
10. **Exhibition/Screening, Workshop or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art all works incidental to the creation of the exhibited works of art and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.



Installation view of Juan Geuer's "Artists with their Work" program exhibition at the Tom Thomson Memorial Art Gallery, Owen Sound, November 4-27, 1988.



## "ARTISTS WITH THEIR WORK" PROGRAM

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### UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1990

**Sylvie Bélanger: Installation**

The Art Gallery of Peterborough  
January 5-28, 1990

**Ron Martin: Painting**

Gallery 101 Artists' Centre d'Artistes, Ottawa  
Winterlude Festival, OUTREACH ONTARIO  
February 1-24, 1990

**Shirley Yanover: Sculpture**

St. Lawrence College Saint-Laurent Art Gallery,  
Kingston  
March 6-29, 1990

**Rae Johnson: Painting**

Laurentian University Museum and Arts Centre,  
Sudbury  
March 28-April 22, 1990

**Lupe Rodriguez: Painting**

The Temiskaming Art Gallery, Haileybury  
April 10-May 5, 1990

**Akira Yoshikawa: Installation**

The Gallery/Stratford  
April 13-May 13, 1990

**Joan Krawczyk: Painting**

Grimsby Public Art Gallery  
April 26-May 27, 1990

**Rae Johnson: Painting**

W.K.P. Kennedy Gallery, North Bay  
June 7-July 7, 1990

**Janis Hoogstraten: Painting**

The Lindsay Gallery  
June 29-July 21, 1990

**Jennifer Dickson: Graphic Works**

The Temiskaming Art Gallery, Haileybury  
August 17-September 8, 1990

**Shirley Yanover: Sculpture**

Belleville Public Library Gallery  
September 3-29, 1990

**Kate Wilson: Painting and Drawing**

St. Lawrence College Saint-Laurent Art Gallery,  
Kingston  
September 6-27, 1990

**Rae Johnson: Painting**

Centennial Gallery, Oakville  
September 6-October 2, 1990



Lupe Rodriguez's "Artists with their Work" program workshop at the Lynnwood Arts Centre, Simcoe, April 13-15, 1988.





Art Gallery of Northumberland, Cobourg, Ontario



**CONTACT – GENERAL INFORMATION**

CONTACT has been developed to meet the needs of communities that do not have the facilities to house exhibitions offered by our ongoing Extension Services program. The CONTACT series encompasses a number of small-sized exhibitions, primarily of original works drawn from various disciplines.

Upon first booking a CONTACT exhibition, we will forward a **Standard Facilities Report** form to be completed and returned in order for us to process your exhibition request. Staff from the Art Gallery of Ontario are available to visit your centre to be of assistance. If you have any questions on care and handling or installation of works of art, consult the **Care and Handling of Exhibits** section in this **Catalogue**. Complete the **Booking Form/Exhibitions** and forward it to the Scheduling Co-ordinator, Extension Services.

**NOTE:** Since AGO staff do not accompany CONTACT exhibitions, we request that hosting galleries provide the AGO with some slides to document the installation.

For more information regarding the responsibilities of a centre hosting a CONTACT exhibition, please refer to the paragraph entitled "Conditions of Rental" in the **General Information** section of this **Catalogue**.

An illustrated brochure accompanies each exhibition. CONTACT exhibitions are transported by truck.

Organized for **provincial circulation** by the Art Gallery of Ontario.

**Fee:** \$85 (includes 100 brochures)

**Dates available for circulation:** September 1990–August 1991

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** No daylight; incandescent and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.)

**Temperature and Humidity:** Minimum fluctuations



Inverarden Regency Cottage Museum, Cornwall, Ontario



Whitby Arts Incorporated, The Station Gallery, Whitby, Ontario





Kenojuak Ashevak (Canadian: Inuit, b. 1927), *Night Hunter*, 1969; stonecut, 61.8 x 83.5 cm. Art Gallery of Ontario. Gift of the Klammer Family, 1978.

### FLIGHTS OF FANCY – KENOJUAK ASHEVAK, LUCY QINNUAYUAK, PITALOOSIE SAILA

The wildlife that inhabits the Arctic's broad expanse has long been a favoured subject for Inuit artists, with the bird proving to be an enduring and endearing theme. Most northern artists have at some time depicted these feathered denizens in bone, ivory, antler and stone, but it has been in the graphic medium especially that bird portrayal has taken flight, literally catching one's fancy. Of the several Inuit communities now associated with printmaking endeavours, it is Cape Dorset, the first community to produce prints, in 1958, that stands out by the number and variety of its interpretations of birds. This is not surprising, for Cape Dorset has long been noted for art that exhibits a predilection for the exaggerated, the demonstrative and the fanciful, all of which render the bird a most apt vehicle.

The three artists featured in this exhibition, Kenojuak Ashevak, Lucy Qinnuayuak and Pitaloosie Saila, appear to have focused extensively on the bird because the physical features and character traits of the bird lend it to freely inventive works. Curvilinear lines, flowing shapes and arbitrary distortions are utilized in the creation of bold and elaborate designs. Within a general tendency toward flamboyance can be found humour and drama, the monumental and the whimsical.

Kenojuak is one of Canada's best-known artists. More than 160 of her bold and colourful drawings have been translated into prints, such as *Night Hunter*, which exhibits her tendency toward abstraction. The result is a stylized image reflecting the artist's concern with the resolution of formal considerations rather than with illustration, even though a sense of purpose and drama is evidenced through foliage transmuting into captured prey. In *Spring Birds*, Pitaloosie takes similar liberties with her subject matter, transforming wings and feathers into curvilinear formal devices that bind the elements together while generating a sense of motion consistent with the notion of spring as a time of joy and renewal. For many northern artists, the bird's plumage occasions highly patterned and brightly

coloured designs. This is evident in Lucy's *Tulukara* (bird), in which the feathers have been reduced to a series of concentric circles. Like so much Inuit art, Lucy's direct and delightful work has a decidedly humorous edge.

The stonecuts in this exhibition were produced in Cape Dorset between 1962 and 1977. All the works are from the permanent collection of the Art Gallery of Ontario, gift of the Klammer family, 1978.

Curated by Norman Zepp, curator of Inuit art.

**Space:** Approximately 12 works of art, 1 lead panel, 3 information panels; approximately 20 r. metres (65 r. ft.)

**Lighting:** Maximum of 50 lux for works on paper.

#### Itinerary at time of printing:

Art Gallery of Ontario  
Toronto, Ontario  
September 23–November 19, 1989

Inverarden Regency Cottage Museum  
Cornwall, Ontario  
October 5–November 5, 1990

Chatham Cultural Centre Gallery  
Chatham, Ontario  
December 14–January 13, 1991

Aurora Public Library  
Aurora, Ontario  
February 5–28, 1991

Belleville Public Library Gallery  
Belleville, Ontario  
April 1–27, 1991

Whitby Arts Inc.  
The Station Gallery, Whitby, Ontario  
June 1–30, 1991

Timmins Museum: National Exhibition Centre  
South Porcupine, Ontario  
August 1–September 1, 1991



Pitaloosie Saila (Canadian: Inuit, b. 1942), *Spring Birds*, 1971; stonecut, 30.7 x 46.1 cm. Art Gallery of Ontario. Gift of the Klammer Family, 1978.



**SMS: A COLLECTION OF ORIGINAL MULTIPLES**

Published in 1968 by The Letter Edged in Black Press, SMS is a collection of 73 original multiples presented in six portfolios. It is one of those extremely rare endeavours that permanently capture a time of extraordinarily innovative artistic achievement with vision, integrity, spirit and brilliance. Conceived by American Surrealist William Copley, the project was carried out over the course of a year in an Upper West Side loft in New York City. Due in some part to a perpetually replenished buffet, an open bar and a pay phone with a cigar box filled with dimes, Copley's third-floor loft became a haven for both accomplished and aspiring artists. They were invited to contribute to the project with a work to be realized in multiple format without regard for the cost of production and irrespective of any barriers of media, to be included in a portfolio sent by mail directly to subscribers without passing through the gallery/museum system. This last condition was based on the faith that an audience put in immediate contact with art would have a direct and therefore powerful experience. Sending art through the mail was intended to overcome the mystique of art history and bridge the separation between art and ordinary life.

SMS exudes the artistic impulses of its day, its scatological humour, its sardonic wit and, above all, its faith in the unity of art and life.

Conceived by William Copley. The SMS portfolios are from the collection of the Art Gallery of Ontario, gift of the Trier-Fodor Foundation, 1989.

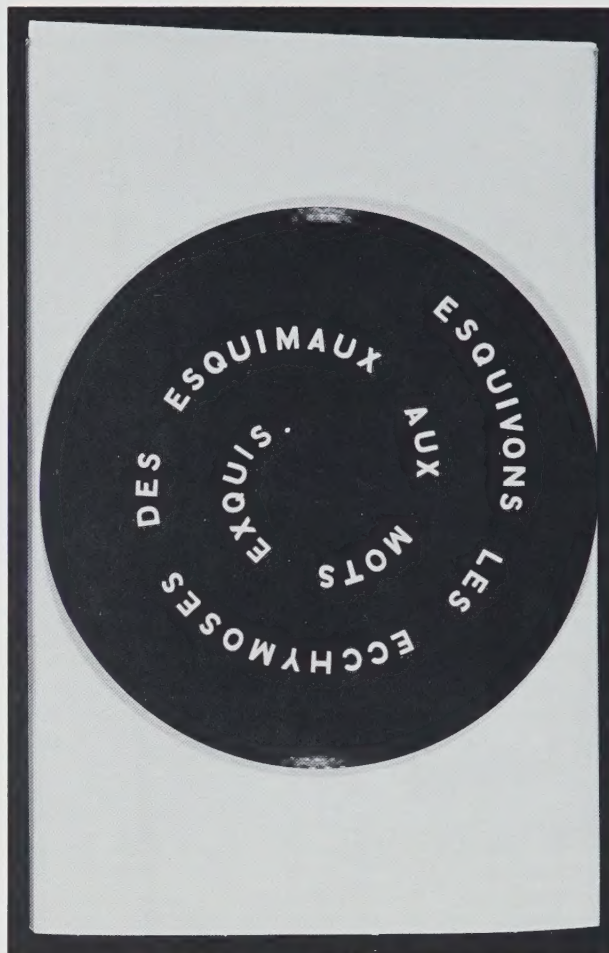
**Space:** Approximately 74 works of art, predominantly in frames, 1 lead panel; approximately 24.4 r. metres (80 r. ft.), double and triple hung. Note: Please allow for an extended installation/dismantling period because of the number of works.

**Lighting:** Maximum of 50 lux for works on paper.

**Itinerary at time of printing:**

Inverarden Regency Cottage Museum  
Cornwall, Ontario  
September 1–October 1, 1990

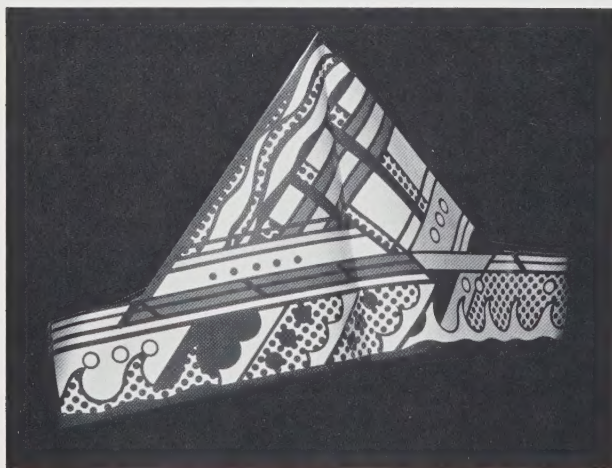
Temiskaming Art Gallery  
Haileybury, Ontario  
January 28–February 23, 1991



Marcel Duchamp (French, 1887–1968), *Recording of "Contrepetrie,"* 1968; record attached to cover of portfolio, 17.0 cm diameter. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1989.



Yoko Ono (American, b. 1933), *Mend Piece for John,* 1968; box containing materials and instructions for repairing a broken cup with "this glue and this poem in three stanzas dedicated to John," 15.5 x 15.5 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1989.



Roy Lichtenstein (American, b. 1923), *Folded Hat,* 1968; vinyl sheet silk-screened in red, yellow, blue and white, 17.5 x 18.0 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1989.





Edward Coley Burne-Jones (British, 1833–1898), *King Sigurd*, 1862; wood engraving, 15.2 x 11.4 cm (imp.). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.



Walter Crane (British, 1845–1915), *The Flight of Esther*, 1868; wood engraving, 13.3 x 14.5 cm (imp.). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.

### VICTORIAN MAGAZINE ILLUSTRATIONS: SELECTED WOOD ENGRAVINGS FROM THE GARROW COLLECTION

Due to a demand for popular fictional literature and poetry in mid-19th-century Victorian England, inexpensive publications appeared, thus bringing into prominence the illustrated magazine. To enhance subjects that were often topical, as well as literary, illustrations were sought from some of the major artists of the period. That their work was considered of central importance to the publishing enterprise is clear from the sheer volume of the thousands of wood engravings produced. The period 1855–1875, referred to as the "sixties," was a high point in English graphic illustration, when the quality of artistic work submitted to the more than forty periodicals (which were published weekly or monthly) was often of greater merit than the religious and melodramatic literature illustrated.

The works in the present exhibition are a small selection of Victorian wood engravings from the vast collection of Alan Garrow. In 1954 he donated more than 200 volumes and several thousand illustrations to the Art Gallery of Ontario. This collection was formed between the two world wars, when Mr. Garrow scoured secondhand bookshops in Toronto and attended auction sales. Victorian book illustrations were not then considered highly collectible. Indeed, the relatively recent re-evaluation of the pre-Raphaelite artists and their circle, as well as the artists of the Royal Academy, underscores the importance of the Garrow collection as

a record of these artists' contributions to magazine illustration.

The publication of wood engravings tended to be a collaborative enterprise between the artist, author, engraver and publisher. The artist either submitted to the engraver a design actually drawn on the wooden block or contributed a drawing that was then transferred to the block by tracing line by line. Since the drawing was destroyed in the tracing process, the original sketch by the artist no longer existed after the translation of the design to the block. The wood engraver would then faithfully engrave in facsimile, without interpretation, the design provided by the artist.

This exhibition includes wood engravings for periodicals such as *The Cornhill Magazine*, *Good Words*, *Once a Week* and *The Leisure Hour* by artists including Edward Burne-Jones, William Holman Hunt, John Everett Millais, Frederick Sandys, Frederic Lord Leighton and Simeon Solomon. Their illustrations are splendid examples of social history. As Alan Garrow has written:

...we find in the pages of these publications not only scores of superb imaginative drawings, but also a record of the manners and modes, the daily round, the homely scenes of the day on an artistic plane that has not been surpassed by any period, before or since.

Curated by Michael Parke-Taylor, assistant curator, prints and drawings.



**Space:** Approximately 15 framed works (28 wood engravings), 1 lead panel; approximately 18.2 r. metres (60 r. ft.)

**Lighting:** Maximum of 50 lux for works on paper.

**Itinerary at time of printing:**

Aurora Public Library  
Aurora, Ontario  
November 6–30, 1990

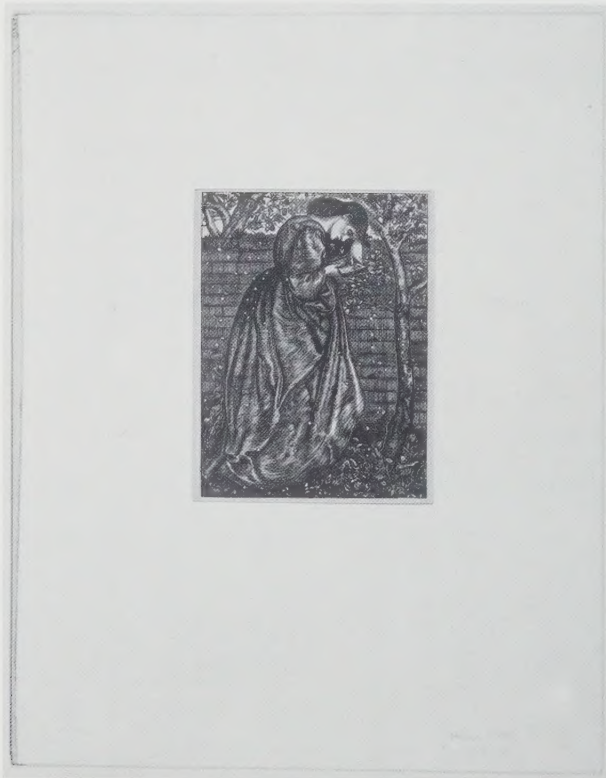
Belleville Public Library Gallery  
Belleville, Ontario  
January 1–31, 1991

Timmins Museum: National Exhibition Centre  
South Porcupine, Ontario  
March 1–25, 1991

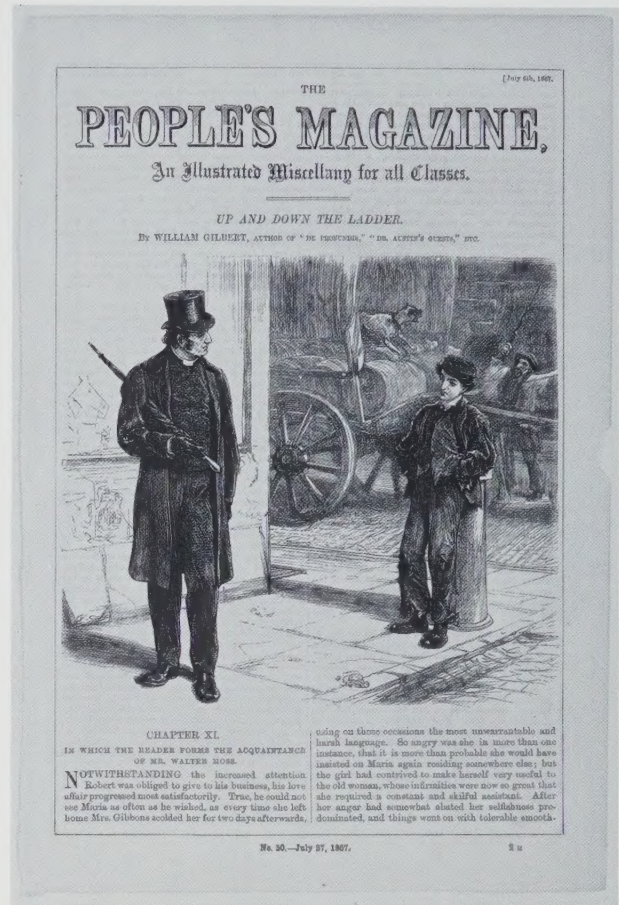
Temiskaming Art Gallery  
Haileybury, Ontario  
April 8–May 4, 1991

Durham Art Gallery  
Durham, Ontario  
June 6–July 4, 1991

Woodstock Public Art Gallery  
Woodstock, Ontario  
July 25–August 24, 1991

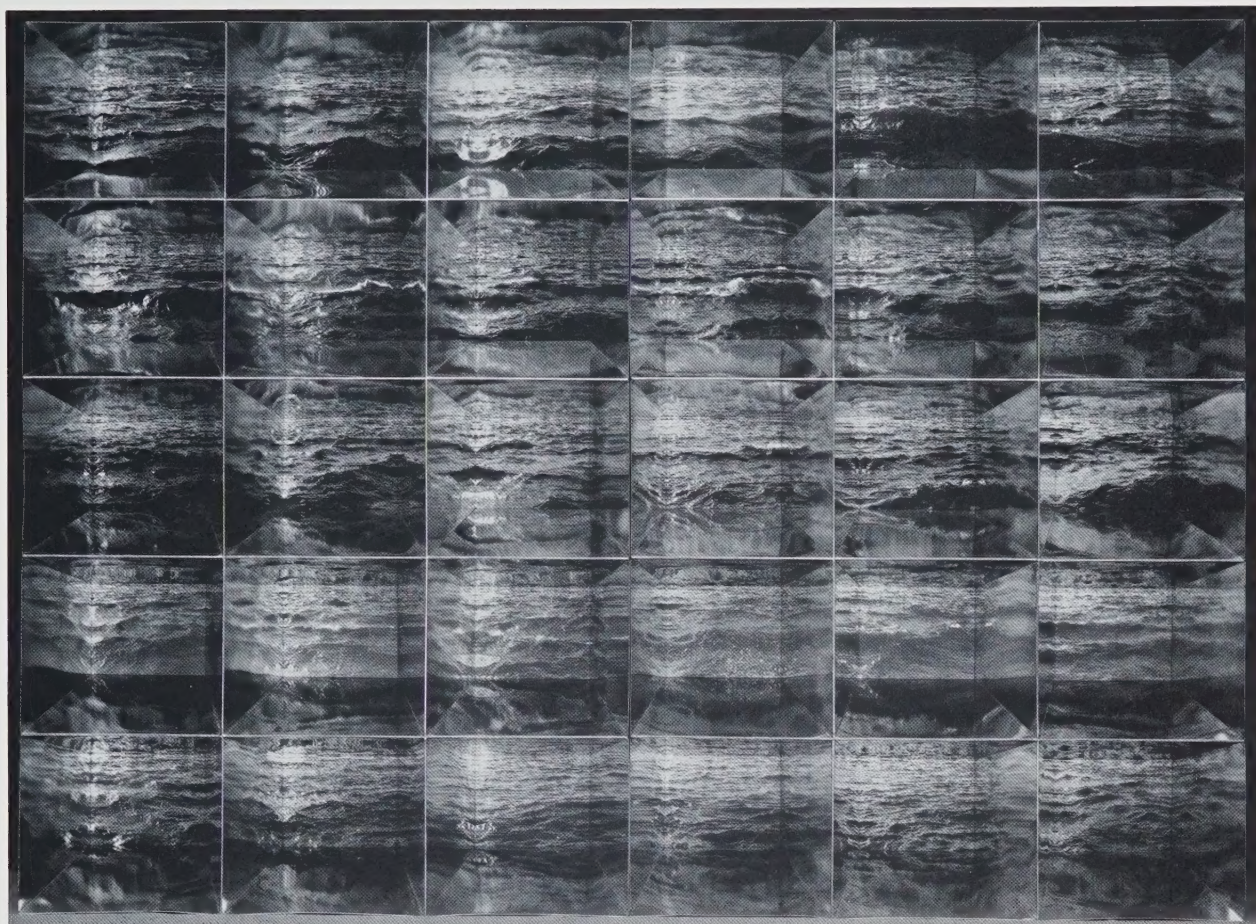


Edward Coley Burne-Jones (British, 1833–1898), *Summer Snow*, 1862; wood engraving, 14.5 x 10.7 cm (imp.). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.



Anonymous (British), Magazine cover, *The People's Magazine*, July 6, 1867; wood engraving, 26.7 x 18.2 cm (sheet). E. P. Taylor Reference Library, Art Gallery of Ontario. Gift of Alan Garrow, 1954.





Michael Snow (Canadian, b. 1929), *Atlantic*, 1967–1980; metal, photographs, wood and arborite, 171.0 x 245.1 x 39.0 cm. Art Gallery of Ontario. Purchase, 1980.



This exhibition concentrates on two sculptures by Michael Snow in the collection of the Art Gallery of Ontario, *Atlantic*, 1967, and *First to Last*, 1967, and his film *Wavelength*, 1966–67. The sculptures mark a break from his *Walking Woman* series, whose perceptual and conceptual concerns were abstracted into the more reduced “apparatuses” for the investigation of seeing that these sculptures represent. The camera apparatus and the photographic image are integral to these sculptures.

The exhibition focuses on the relation of these sculptures to Snow's epoch-making film *Wavelength*. Snow has said of this film: “I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of planning for a time monument in which beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of “illusion” and “fact,” all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).”

One hundred brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, curator, contemporary Canadian art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** 2 sculptures, 1 film, 3 panels; approximately 93 sq. metres (1000 sq. ft.). The film requires a darkened room with seating.

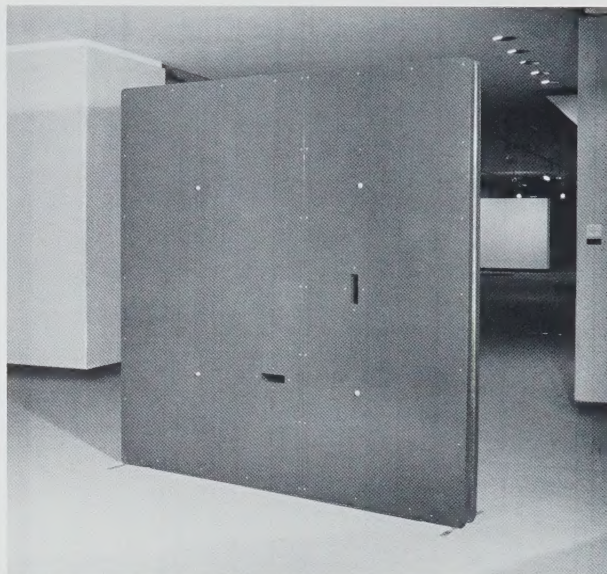
**Fee:** \$750 (includes 100 brochures)

**Dates available for circulation:** January–December 1993

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member.

**Lighting:** Incandescent only; maximum of 200 lux for painted sculpture, 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



Michael Snow (Canadian, b. 1929), *First to Last*, 1967; painted plywood, aluminum, glass, 208.5 x 208.5 each panel. Art Gallery of Ontario. Purchase, 1985.



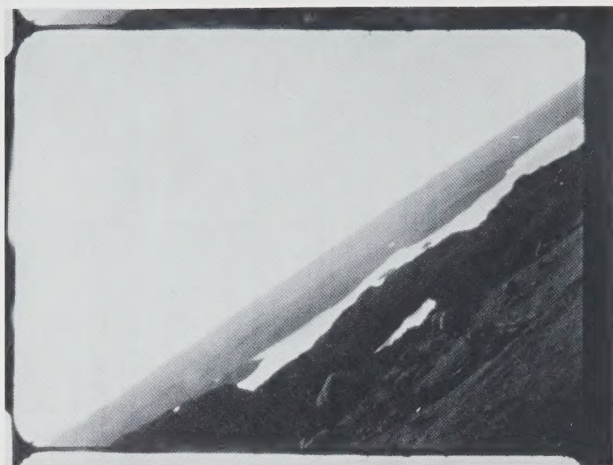
Michael Snow (Canadian, b. 1929), *Wavelength*, 1967; colour, 45 minutes. Courtesy of the Canadian Filmmakers Distribution Centre.





David Rimmer (Canadian, b. 1942), *Narrows Inlet*, 1980; colour, 10 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.

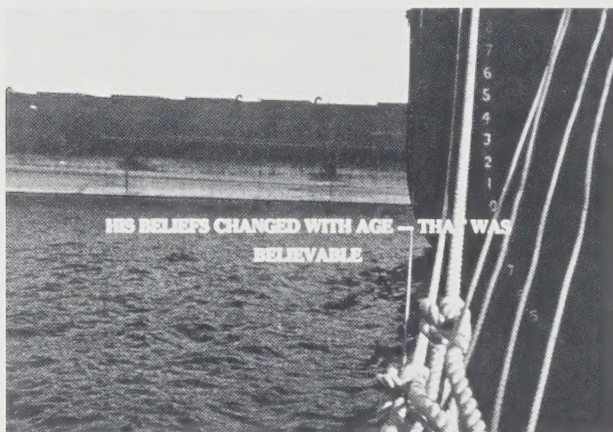




Michael Snow (Canadian, b. 1929), *La Région Centrale*, 1971; colour, 180 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.



Michael Snow (Canadian, b. 1929), *Seated Figures*, 1988; colour, 41 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.



Richard Kerr (Canadian), *On Land over Water*, 1984; colour, 60 minutes. Courtesy of the Canadian Filmmakers Distribution Centre, Toronto.

Canadian culture has historically been preoccupied with a relationship to the landscape, and rightly so, since geography, more than anything else, has played a major role in determining the Canadian character. The medium of film allows the viewer to journey through the landscape via the eye of the camera, while adding the dimension of time and the ability to record changes in the land and in the seasons within the space of a single work. The five-part program *Spirit in the Landscape* has as its field of concern the film works of Canadian artists who not only make shots of the landscape but consciously use the camera as a painter does a canvas.

If any one film could be taken as emblematic of Canadian landscape cinema and typical of this series, it would probably be *Canadian Pacific* by David Rimmer. The film assembles an inventory of icons and brings together through a deceptively plain structure, images that point to the clash of technological society with the natural world that is typically reflected in the Canadian response to the landscape.

*Spirit in the Landscape* examines a selection of the best responses to the landscape from the best contemporary filmmakers, including David Rimmer, Michael Snow, Bruce Elder and Jack Chambers. The work of senior filmmakers, along with that of younger film artists, makes the series an excellent introduction to avant-garde film.

The series is accompanied by a catalogue that discusses the films relative to the writing and ideas of some of Canada's most important critics and philosophers. The exhibition is transported by courier.

Curated by Catherine Jonasson, head of film and video programs, and filmmaker Richard Kerr; catalogue by Bart Testa and Richard Kerr. Organized for **national/international circulation** by the Art Gallery of Ontario.

**Space:** 13 films in 5 programs, accommodated in a darkened room with seating provided.

**Fee:** \$1,250 plus customs and brokerage costs where applicable (includes 10 catalogues)

**Dates available for circulation:** September 1989–September 1991 (AGO Dates: March 28–April 25, 1989)

**Security:** Periodic patrols by a responsible staff member; secure night locks on all doors and windows.

**Lighting:** Suitable for the viewing of films.

**Equipment:** 16mm film projector

**Itinerary at time of printing:**

Dunlop Art Gallery

Regina, Sask.

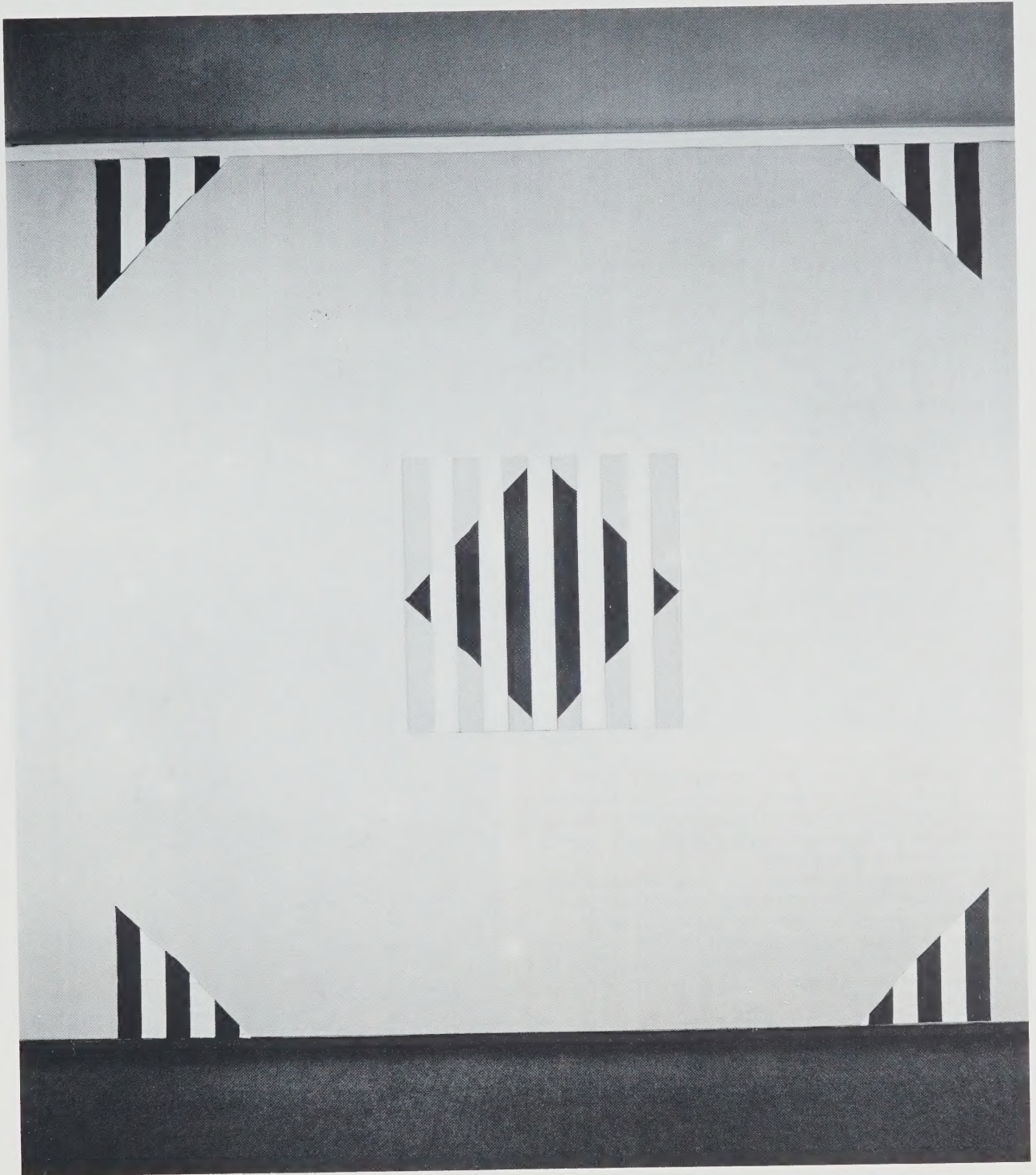
September 20, 27, October 4, 11, 18

Anthology Film Archives

New York, N.Y.

October 12, 13, 19, 20, 22





Daniel Buren (French, b. 1938), *Tissu Rayé découpé sous verre peint #3*, 1982; cloth, glass and paint, 95.7 x 95.7 cm. Art Gallery of Ontario. Purchase, 1982.



French art has not figured prominently in recent discussions of contemporary art. It has played only a minor role in the large international survey exhibitions, and those few survey shows dedicated to contemporary French art staged in recent years in North America – New York (1982) and Vancouver (1985) – have largely failed to broaden interest. A few individual star artists, such as Daniel Buren and Christian Boltanski, are, of course, ubiquitous in the international context, but no convincingly comprehensive sense of current French creativity has been established.

This may not so much be a problem of the work of French artists themselves as a consequence of external factors, attributable perhaps to the local workings of the French art-political scene or, in international consciousness, to the fact that in the 1980s French art has not had a marketable face comparable to such clearly identifiable movements as the Transavantgarde in Italy, Neo-Expressionist painting in Germany or the new sculpture in Britain. The best of French artists have on the contrary tended to pursue quite individual stances and looks, so that to worry about just what is "French" art may require the kind of subtle conceptualizing that will not in the first instance bring us closer to the artists or their work.

The AGO exhibition is intended as a corrective to the general lack of awareness of the French situation and is based on the curatorial conviction that there is at the end of the 1980s a depth and range of artistic production in France that deserves to be reported on. It is proposed as an information show, and shies away from a thematic approach that here would be distorting and unconvincing. As with German and Italian artists in the Art Gallery of Ontario's *European Iceberg* in 1985, the intent is rather to survey the French artists who have been producing the freshest and most challenging work of the past decade, regardless of generation. What is important above all is that the exhibition provide a situation in which the work of the selected artist can be made visible in some depth and breadth and can speak with authority.

The final selection comprises some fifteen artists working in painting, sculpture, installations and photo-based work, as well as video and experimental film.

A poster and a major bilingual catalogue accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Roald Nasgaard, chief curator, Art Gallery of Ontario, in co-operation with Marie-Claude Jeune, conseiller pour les arts plastiques, Direction Régionale des Affaires Culturelles, Lyons, France. Video component curated by Christina Ritchie, assistant curator of international contemporary art; experimental film component curated by Cathy Jonasson, head of film and video programs. Organized for **national/international circulation** by the Art Gallery of Ontario.

**Space:** Approximately 152 r. metres (500 r. ft.), 929 sq. metres (10,000 sq. ft.); title and information panels.

**Fee:** Exhibition fee to be established. Cost to exhibiting centres is the exhibition fee plus a share of the shipping costs, as well as local living expenses for artists and installation costs; customs and brokerage costs where applicable. The exhibition fee includes

video costs. The film component is optional and carries a separate cost.

**Dates available for circulation:** June–December 1991 (AGO Dates: January–April 1991)

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

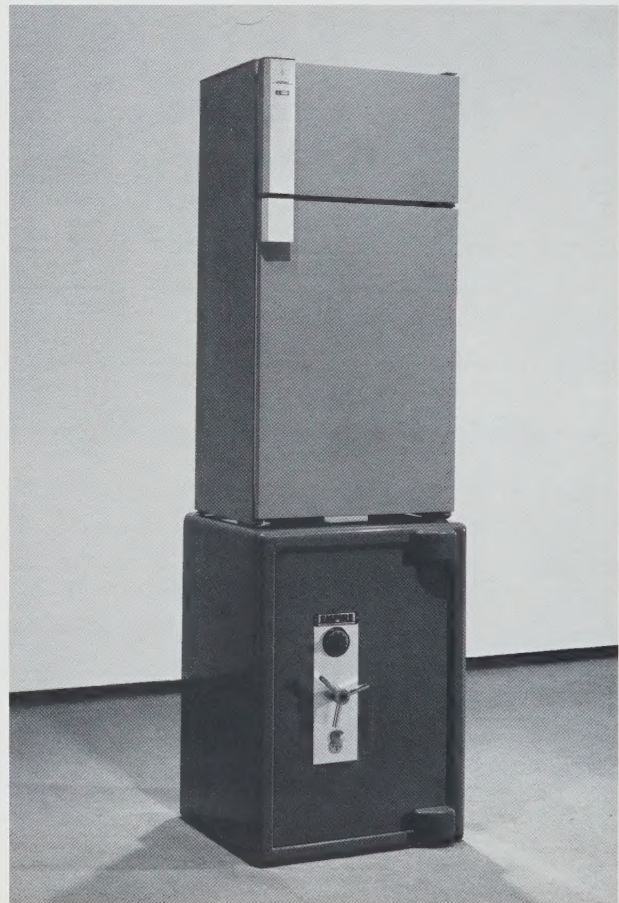
**Temperature and Humidity:** Maximum fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F)

#### Special Requirements:

**Film:** Darkened room with seating provided. Professional projectionist for 16mm film.

**Video:** An enclosed space or a portion of a gallery with a minimum of one TV monitor plus 10 chairs. Not recommended for busy traffic areas.

**Equipment:** 16mm film projector and 3/4" U-matic or professional quality VHS and colour monitor



Bertrand Lavier (French, b. 1949), *Sittal Empire* 1986; refrigerator and safe, 251.4 x 73.6 x 73.6. Art Gallery of Ontario. Purchase, 1987.





László Fehér (Hungarian, b. 1953), *Untitled*, 1989; oil on canvas, 200.0 x 300.0 cm.



Although opportunities for viewing international contemporary art have increased in Canada over the past decade, the focus has nonetheless remained on the powerful centres of the art world, Germany, Italy and the United States. Seldom do we have the chance to get acquainted with the art and culture of other, smaller European countries, despite the fact that their experience of working in varying degrees of isolation on the periphery of the art scene – in art-world terms, at least – may be closer to the Canadian art experience.

Because of the high quality of its artistic production and the dynamism of its cultural scene, Hungary has emerged as one of those countries whose contemporary art merits close attention. Although it is tempting to attribute the surprising vitality of the art scene in Budapest to the sweeping social and political changes taking place in Hungary, such a generalization would fail to take into account the rich avant-garde tradition that the best of Hungarian contemporary art builds on. The significant contributions of Hungarian artists and intellectuals to major international movements such as the Bauhaus are well-known. But the fact that during the 1960s and 1970s there existed in Hungary a small but dynamic underground art scene that kept the avant-garde traditions alive (artists were engaged in rigorous conceptual work, performance art and experimental film production) is almost totally obscured.

The recent political changes brought with them a gradual breaking down of barriers between the so-called official and unofficial art. Today, Hungarian art is best characterized as thoroughly pluralistic and radically subjective in approach. Artists wrestle with their own private demons, confronting personal mythologies – formal artistic concerns, political, environmental, moral and religious issues, or the historic re-emergence of the concept of Central European identity. While much of the excellent and confident work of such artists as Ákos Birkás, László Fehér, Károly Kelemen, Ilona Keserű, Géza Samu, Sándor Pinczehelyi, Miklós Erdély and Imre Bukta, (paintings, sculptures, environments and installations) functions on a universal level, it also communicates a profound self-knowledge and identification with things Hungarian.

When one looks at Hungarian art in an international context and from a Canadian/North American perspective, many important issues come into focus that reach beyond the specifically Hungarian art situation. One might ask: How is the dissident artist affected when the political order begins to change its colour? What is the price of compromise? Are Western critics and art historians, who prefer things in neat categories – West and East, us and them – ready to deal with the re-integration of the cultures of Poland, Hungary, Estonia, the Ukraine – or the USSR, for that matter – into a new European reality? These are just some of the far-reaching issues that lend themselves to discussion and for which a rigorously selected exhibition of contemporary Hungarian art is a logical forum.

The exhibition is not intended as a survey of recent Hungarian contemporary art. Rather, it will focus on the artistic production of about eight of the top artists working in Hungary today, as well as the work of the recently deceased but extremely influential Miklós Erdély, presenting their work in depth with a rich,

high-quality selection. The list of names offered above is not conclusive.

A poster and a major catalogue with essays by the curators and Hungarian art historians accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Cocurated by Clara Hargittay and Roald Nasgaard, chief curator, Art Gallery of Ontario. Feature and experimental film and video components complement the exhibition. Organized for **national/ international circulation** by the Art Gallery of Ontario.

**Space:** Approximately 91.5 r. metres (300 r. ft.), 465 sq. metres (5,000 sq. ft.); title and information panels.

**Fee:** Exhibition fee to be established. Cost to exhibiting centres is the exhibition fee plus a share of the shipping costs, as well as local living expenses for artists and installation costs; customs and brokerage costs where applicable.

**Dates available for circulation:** November 1991–June 1992

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

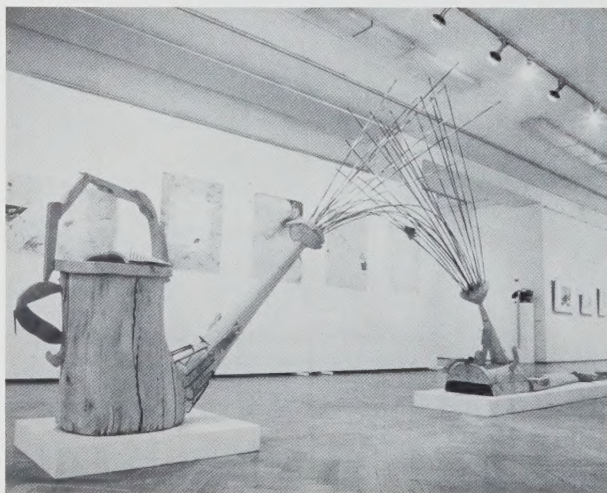
**Temperature and Humidity:** Maximum fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F)

#### Special Requirements:

**Film:** Darkened room with seating provided. Professional projectionist for 16mm and 35mm film.

**Video:** An enclosed space or a portion of a gallery with a minimum of one TV monitor plus 10 chairs. Not recommended for busy traffic areas.

**Equipment:** 16mm film projector, 35mm film projector and 3/4" U-matic or professional quality VHS and colour monitor.



Imre Bukta (Hungarian, b. 1952), *Watering Cans*, 1987–88; wood and metal, 220.0 x 80.0 x 300.0 cm.





Angela Grauerholz (Canadian, b. 1952), *Night*, 1986; black and white photograph, 122.0 x 162.5 cm. Collection of the artist.



The urban crisis of the late 1960s gave way to contradictory attitudes ranging from an oblivious acceptance of the widening tear in the urban fabric to a somewhat disconnected celebration of urbanity and its protean nature. The urban landscape has exploded in an overlay of enormous systems, and its guiding principles have lost their cohesion. Yet it endures in a reality of shifting identities.

The proliferation of interventions by artists upon the city's fabric in various public art projects demonstrates urban life's ubiquity and encompassing sense of urgency.

These considerations have led to an exhibition that investigates the emergence and integration of the urban environment in a specific number of artistic practices. The works featured range from an installation piece by Kim Adams to the photographs of Angela Grauerholz and Doug Walker and the drawings of Shirley Wiitasalo.

This exhibition does not attempt to present an overview or a definite study of the theme in question. At the most, five artists will be featured, and the works presented will focus on representations of the city or its concept, the industrial landscape and architectural views and forms. From the viewpoint of a specific territory of representation and a specific artistic practice, this exhibition attempts to address on the one hand social issues of identity, the public and the private, and on the other the urban environment as utopia and archetype.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Michèle Thériault, assistant curator, contemporary Canadian art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** approximately 9–12 framed works, 1–2 installation pieces; approximately 53–61 r. metres (175–200 r. ft.)

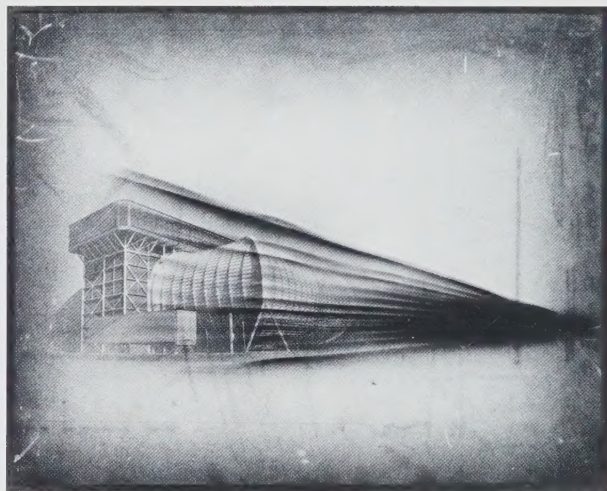
**Fee:** \$1,200 (includes 35 catalogues)

**Dates available for circulation:** February 1992 – November 1992

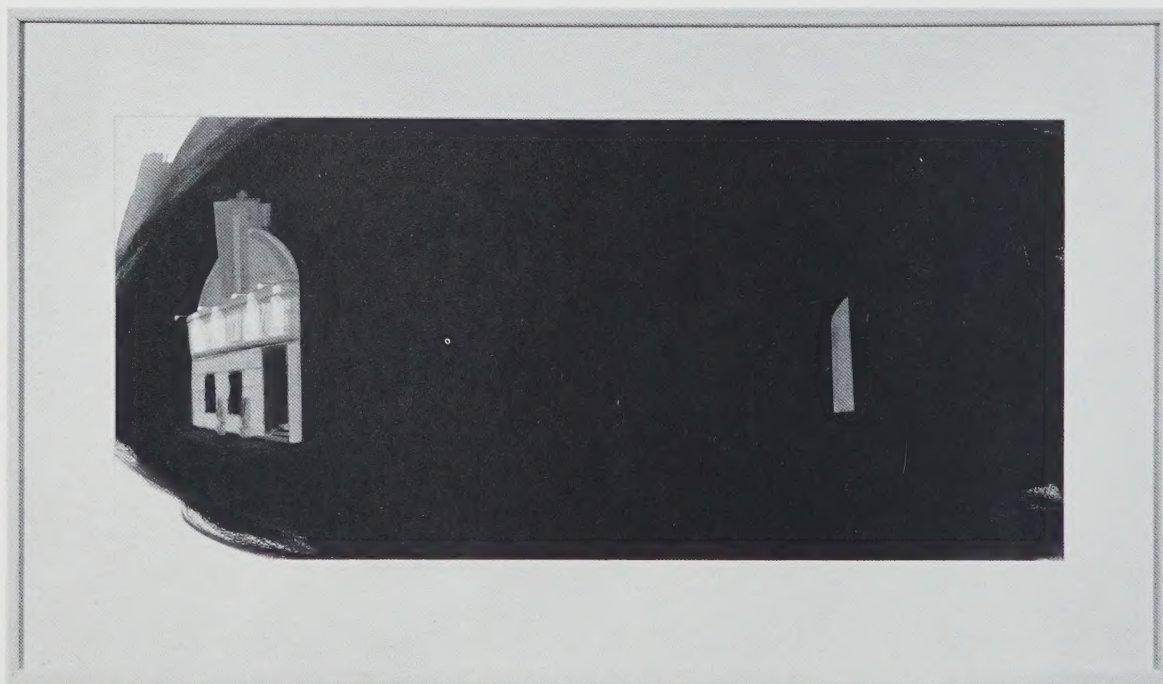
**Security:** Full gallery alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

**Temperature and Humidity:** maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



Douglas Walker (Canadian, b. 1958), *Untitled #8*, 1987; photograph, 121.9 x 152.4 cm. Courtesy of the S. L. Simpson Gallery, Toronto.



Shirley Wiitasalo (Canadian, b. 1949), *Presentation Centre*, 1989; gouache on paper, 54.6 x 93.4 cm. Courtesy of Carmen Lamanna Gallery, Toronto.





Anne Langton (Canadian, 1804–1893), *The Backwoodsman*, c. 1839; graphite and watercolour on paper, 36.8 x 29.2 cm. Committee for the Preservation of the Anne Langton Articles, Fenelon Falls, Ontario.



The daughter of a wealthy Liverpool merchant with extensive business connections in Europe, Anne Langton (1804–93), with her two brothers, was educated largely in Switzerland, Austria, Italy, Germany and France. The taking of picturesque “views” was part of her training; she also studied miniature painting in Paris. Following a decline in the family’s fortunes, Anne sought to support herself as a miniaturist.

Anne’s younger brother, John, immigrated to Canada in 1833, pioneering on Sturgeon Lake, near Fenelon Falls, Upper Canada. Anne, her parents and her aunt joined him in 1837. During the next ten years Anne documented their life in drawings and watercolours as they established Blythe Farm, which was to some degree reminiscent of their idyllic former home, Blythe Hall, and its country estate. Following a return trip to England in 1847–50, Anne decided to commit her life to helping run John’s household, thus facilitating his entry into politics. He became auditor-general of Canada in 1855, necessitating the family’s relocation to Toronto, then to Quebec City in 1860 and Ottawa in 1865. Throughout the 1860s and 1870s Anne made extensive return visits to Britain. Wherever she went, she continued to practise her art: landscapes in water-colour and wash, pen-and-ink and pencil drawings. John retired in 1878, and the family settled again in Toronto, where Anne spent the remaining years of her life.

Anne Langton’s edited journals, published in 1950 as *A Gentlewoman in Upper Canada*, have become a classic account of the effort during the middle years of the past century to establish immigrant communities in the North American wilderness. In recent years there has been considerable interest in understanding the complexities of that process, as well as in the circumstances that would inhibit the professional ambitions of a woman so evidently talented both as a writer and as an artist. Anne was an inspiring, yet unassuming, example to those around her. A devoted helpmate, she also continued her self-appointed mission of recording her surroundings while establishing the first local school and circulating library. This exhibition, while focusing on the rich material arising from Langton’s initial contact with the North American “wilderness,” presents it in the context of her formative years in

continental Europe and Britain and of her continuing commitment to her art in later life. This is the first comprehensive exhibition devoted to this important pioneer artist.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Williams, a Toronto writer with a long-standing interest in the life and art of Anne Langton. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 70 works of art, 4 information panels, 1 display case; approximately 49 r. metres (160 r. ft.)

**Fee:** \$1,250 (includes 10 catalogues)

**Dates available for circulation:** March–November 1992

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



Anne Langton (Canadian, 1804–1893), [Ottawa] from Behind Rideau Hall, c. 1866; watercolour on paper, 25.5 x 18.0 cm. Ontario Archives, Toronto.



Anne Langton (Canadian, 1804–1893), Self-portrait, c. 1840; watercolour on ivory, 7.0 x 5.5 cm. Ontario Archives, Toronto.



Anne Langton (Canadian, 1804–1893), At Peterborough, 1837; pen and ink, 7.8 x 11.5 cm. Committee for the Preservation of the Anne Langton Articles, Fenelon Falls, Ontario.





R. York Wilson (Canadian, 1907–1987), *Peons*, 1950; duco on masonite, 50.8 x 40.6 cm. Art Gallery of Ontario. Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1950.





Jack Humphrey (Canadian, 1901–1967), *Pottery Market, Taxco*, 1938; watercolour on paper, 49.5 x 62.9 cm. Art Gallery of Ontario. Purchase, 1939.

Beginning in the mid-1920s, Mexican art began to arouse interest in other parts of North America. The first Pan-American Exhibition of Oil Paintings, held at the Los Angeles Museum in 1926, included works by Mexican artists, as well as examples from Canada, the United States and Central and South America. In 1930 the American Federation of Arts, with the co-operation of the Carnegie Corporation of New York, circulated a major exhibition of over 500 objects representing the arts in Mexico among major American art museums. It was extremely well received, which indicates the strong interest in Mexican art at that time.

Interest in Mexican art grew during the 1930s. The mural work of Diego Rivera and José Clemente Orozco was particularly influential and provided models for the mural projects commissioned by the United States government through the Works Progress Administration (WPA), which offered employment to artists during the depression years. In Canada, the first signs of interest in this work occurred around 1930 with an article by Jean Chauvin entitled "Mexican Art Today," which appeared in *The Canadian Forum* in 1931. He had proposed an exhibition of this material to the National Gallery of Canada the year before, but such an event did not take place until 1943, when the NGC circulated "Mexican Art Today."

The fact that Mexican artists had developed a national art, which was loosely based on foreign models and was expressive of its social values, appealed to contemporary audiences, and as the issue of the artist in society became more relevant, Mexican art provided the exemplar for a socially conscious art. This is evident in the minutes of the Special Committee on Reconstruction and Re-establishment that met in Ottawa in 1944. Here the feeling was expressed that Mexico had gained the sympathy of the rest of the world because of her ability to attract people by her cultural achievement – she had taken the trouble to develop the cultural life of her people. It was felt that the Canadian government should encourage the nation's art in a similar manner.

Gordon Webber was one of the first Canadian artists to turn to Mexican themes, even before he travelled there himself, around 1936. Others, including Jack

Humphrey, followed suit soon after – Humphrey visited in 1938. As interest in Mexico grew, it became a mecca for Canadian artists who were attracted by the climate, the colour and the relatively low cost of living. W. J. B. Newcombe, Leonard Brooks, Fred Taylor, Jack Nichols, York Wilson, Alex Millar, Roy Kiyooka and Toni Onley were among those who ventured south. Some – Kiyooka and Onley, for example – were awarded scholarships to study at the art school at San Miguel de Allende, near Mexico City, while others – Brooks and Taylor among them – remained. Toronto collector J. S. McLean was collecting contemporary Mexican art in the early 1940s, and his collection formed the basis of a show mounted by the Art Gallery of Toronto in 1946.

This exhibition examines the impact of Mexican art and the Mexican experience on Canadian artists through a variety of media, in terms of the subjects they chose and the formal properties and artistic approach their work demonstrates, beginning in the 1930s.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, assistant curator, Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 40 works of art; approximately 53 r. metres (175 r. ft.)

**Fee:** \$1,000 (includes 35 catalogues)

**Dates available for circulation:** January–September 1992

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



W. J. B. Newcombe (Canadian, 1907–1969), *Harvesting Mescal*, 1947; watercolour on paper, 51.5 x 66.3 cm. Art Gallery of Ontario. Purchase, 1984.





*Helga Matura*

Gerhard Richter (German, b. 1932), *Helga Matura*, 1966; oil on canvas, 180.0 x 110.0 cm. Art Gallery of Ontario. Gift of the Volunteer Committee Fund, 1986.



*Helga Matura* is a typical example of Richter's Photo-Paintings, a series of realistic copies of photographs (apparently meticulous, except that they are, frustratingly, just out of focus), begun shortly after his arrival in Düsseldorf from East Germany in 1961. Rejecting especially the personal expressionism of Art Informel in search of a more objective vision, Richter turned his attention to the nonart photography of journalism and amateur snapshots as the most reliable and detached record of visual reality.

But photographs, he found, were curiously inadequate. If they were supposed to capture objective reality with precision, when examined closely they dissolved into either a seamless modulation of tones or an infinity of evenly spaced dispersions of grains. Their certainty was mere illusion, their ambiguity analogous to the disproportion between the plenitude of reality and our capacity to represent it. Richter's techniques of streaking, blurring or erasing became painting's counterparts of photography's technological shortcomings.

Our experience of a Photo-Painting like *Helga Matura* then becomes an analogy for our elusive hold on reality. On the one hand it seduces us by its claim to objective representativeness, and on the other it refuses us by its out-of-focus effect, which disrupts expectations and frustrates both visual and intellectual possession. (Helga Matura, here posed prettily on a grassy bank, was a Frankfurt prostitute who made newspaper headlines in 1966 when she was brutally murdered.)

So, if art could never capture reality's substance, it could at least reconstruct our experience of its paradoxical resistance. This has remained an ongoing subject for Richter, who is one of the most important artists to emerge in Germany during the 1960s. His subsequent work has been marked by a wide diversity of

styles: from realistic to abstract, from severely minimal to sumptuously painterly. As he maintains, "The paintings do not differ from one another, I change my method of approach whenever I think it appropriate."

For the AGO COLLECTION IN FOCUS exhibition, *Helga Matura* is featured among a small group of Richter's black-and-white paintings from the 1960s. Four to six paintings, borrowed from other collections, and the suite of prints called *Objects*, from the collection of the Art Gallery of Ontario, will serve to reveal the crucial aspects of this phase of Richter's oeuvre.

One hundred brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christina Ritchie, assistant curator, international contemporary art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 10 works of art (4–6 paintings and a suite of prints), 3 information panels; approximately 25 r. metres (80 r. ft.)

**Fee:** \$600 (includes 100 brochures)

**Dates available for circulation:** September 1992–January 1993

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum of 150 lux for paintings, 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).





Canaletto (Giovanni Antonio Canal) (Venetian, 1697–1768), *The Bacino di San Marco from the Piazzetta*, no date; oil on canvas, 48.6 x 82.6 cm. Art Gallery of Ontario. Gift of the Ludwig Mond Estate, 1926.





Sir Joshua Reynolds (British, 1723–1792), *Frances Clopton (Mrs. John Partheriche)*, 1758; oil on canvas, 91.4 x 71.1 cm. Art Gallery of Ontario. Gift of H. C. Cox, 1948. **Before Restoration.**



Sir Joshua Reynolds (British, 1723–1792), *Frances Clopton (Mrs. John Partheriche)*, 1758; oil on canvas, 91.4 x 71.1 cm. Art Gallery of Ontario. Gift of H. C. Cox, 1948. **After Restoration.**

In recent years the conservation department of the Art Gallery of Ontario has successfully undertaken work on a number of Old Master paintings. As a well-known conservator has pointed out: "It can often take much longer to restore a damaged picture than to paint it." The purpose of this exhibition of approximately 10 paintings from our collection is to reveal the "silent" presence of the conservation department to the public, to highlight their discoveries and innovations. In presenting a thematically and stylistically diverse selection of works, ranging from the 17th-century Dutch *Still Life with Walnuts* by Hubert van Ravesteyn to Canaletto's 18th-century *Bacino di San Marco from the Piazzetta* to Sir Joshua Reynolds's 1758 portrait of Frances Partheriche, and documenting their cleaning and restoration with didactic panels, this exhibition provides a glimpse of the implications of conservators' findings on the discipline of art history. Through various methods, such as magnification and examination under ultraviolet and infrared light, and X ray, we are able to penetrate the visible surface of a painting, thereby discovering artistic processes. We may now read the layers of a painting as we once read the text of Cennino Cennini's *Il Libro dell'arte*. The artist's pictorial intention cannot be dissociated from the means he used to achieve it. Throughout history he has been preoccupied with craftsmanship, both in creating an image and in ensuring that it endures. As such, the painter, like the conservator, is both artist and scientist, Leonardo being the obvious example. Saint Luke, patron saint of painters and a painter himself, was also a doctor. Historically, artists and conservators have faced the conflict inherent in immortal art made of mortal materials, as well as the opposing demands of a work's longevity and its subtlety.

The case studies are also instructive as barometers of taste, the most dramatic example being the Reynolds portrait of Frances Partheriche. The 19th-century restorations of its face were executed according to the dictates of a Victorian aesthetic of prettiness. Here, too, we see the original artist's shortcomings as a craftsman. The ephemeral pigments of the Reynolds

face, which is now revealed to us, have drained away, leaving behind a glowing, ghostlike pallor.

Finally, we may see how images are rebuilt by the combined artistry and technology of members of the conservation department, re-integrating the fragile unity of the work while attempting to maintain its original character. Art historians are increasingly relying on conservators and science to reveal what the naked eye does not. Museums, collectors and art lovers depend on conservators to preserve and restore precious images. Artists, past and present, are also indebted to conservators. In his "Observations sur la peinture," c. 1920, Pierre Bonnard writes: "I hope that my painting will hold without cracks. I would like to appear before the young painters of the year 2000 with the wings of a butterfly." In this exhibition we intend to demonstrate how this can be done.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Nancy Minty, assistant curator, European painting and sculpture, and Sandra Lawrence, chief conservator. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 12 paintings, 12 panels; approximately 31 r. metres (100 r. ft.)

**Fee:** \$1,100 (includes 35 catalogues)

**Dates available for circulation:** April 1992–March 1993

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum of 150 lux for paintings.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).





Walter Trier (Canadian, 1890–1951), *Feeding the Birds and Fish*, (Page 6 from *Doll-Land*), 1943–44; watercolour and pen and ink on paper, 22.0 x 31.2 cm (sheet), Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor (Nicholas and Margaret), 1981.





Walter Trier (Canadian, 1890–1951), *Gardening in Toy-Town*, (Page 22 from *Doll-Land*), 1943–44; pen and ink and watercolour on paper, 18.6 x 25.0 cm (sheet). Art Gallery of Ontario. Gift of Mr. and Mrs. Fodor, (Nicholas and Margaret), 1981.



Walter Trier (Canadian, 1890–1951), *Waltzing in Toy-Town*, 1943–4; pen and ink and watercolour on paper, 22.2 x 31.2 cm (sheet). Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.



Walter Trier (Canadian, 1890–1951), *The Inhabitants of Doll-Land Walking in the Sunshine*, 1943–44; pen and ink and watercolour on paper, 21.9 x 30.2 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.

During his lifetime, Walter Trier became well-known in Germany and around the world for his entertaining caricatures and his charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift from the Trier-Fodor Foundation of over 1,100 of the artist's works, as well as his personal collection of 345 German folk toys.

Born in Prague in 1890, Trier received his early artistic training there, and then, in 1909, studied at the prestigious Munich Academy. His first important commissions were for the leading German satirical magazine *Simplicissimus*. In 1910 he moved to Berlin, where he lived for the next 26 years, working for several popular journals and illustrating numerous children's books. During the Nazi regime he left Germany and made his home in London, where he began to draw cartoons for the *Daily Herald* and *Die Zeitung*. Trier and his wife, Helen, emigrated to Canada in 1947 and settled in Collingwood, Ontario. Trier died in 1951.

In 1943–1944, when Trier was living in England and was largely occupied drawing political cartoons, he also created *Doll-Land*, a series of 28 poetic images of toys come to life. This fairytale story tells of a group of charming female dolls who become bored and sail to Toy-Town in search of adventure. There they encounter the "Hard-working Inhabitants of Toy-Town" and ultimately pay a visit to Baby Island. The images are beautifully drawn and coloured and show Trier's talent for using his own collection of folk toys as the inspiration for his work. The watercolours were not published until 1975, when they appeared as illustrations for Ernest Jandl's poetry in a book entitled *Alle Freut, was alle freut* (Fun is Fun).

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, guest curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 28 watercolours, 4–5 wooden toys; approximately 31 r. metres (100 r. ft.)

**Fee:** \$800 (includes 35 catalogues)

**Dates available for circulation:** October 1992–June 1993 (AGO Dates: unconfirmed due to Stage III construction)

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only, maximum of 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



*La Caricature (Journal)* N° 124

Pl. 257



LES FAVORIS DE LA POIRE.

*Lith. de Bouquet, rue d'Alsace 11.*

*En vente chez l'éditeur Goussier, rue de la Harpe.*





Auguste Bouquet (French, 1810–1846), *Ecce Homo!*, 1833; lithograph on light tan wove paper, 18.7 x 25.5 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1981.

The Art Gallery of Ontario owns a splendid collection of prints from the illustrated journal *La Caricature* (1830–1835). This exhibition will analyse the iconography and political history of these caricatures in light of the journal's goal of undermining the July Monarchy of Louis-Philippe (1830–1848).

*La Caricature* employed a number of artists who worked together to produce prints that were meant to be read as a narrative frieze. The exhibition will focus on one of the lesser-known artists from this stable of illustrators: Auguste Bouquet (c. 1810–1846). Bouquet has been virtually ignored to date in the art-historical literature because there is little primary documentation on his life. Nonetheless, his prints for *La Caricature* prove that he was as talented as Daumier and Grandville.

This exhibition includes half of the printed oeuvre by Bouquet for *La Caricature* during its five-year run (12 of a possible 25 prints). These lithographs are compared to prints by Daumier, Grandville, Desperet, Forest and Traviès. The exhibition summarizes the political climate of postrevolutionary France and provides an explanation of Bouquet's prints. The brightly coloured lithographs for *La Caricature* are appealing for their humour and their role in the history of graphic satire.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Serena Keshavjee, guest curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario. All works are from the collection of the Art Gallery of Ontario, gift of the Trier-Fodor Foundation.

**Space:** Approximately 35-40 works of art; approximately 55–70 r. metres (180–230 r. ft.)

**Fee:** \$950 (includes 35 catalogues)

**Dates available for circulation:** December 1991–August 1992 (AGO Dates: unconfirmed due to Stage III construction)

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

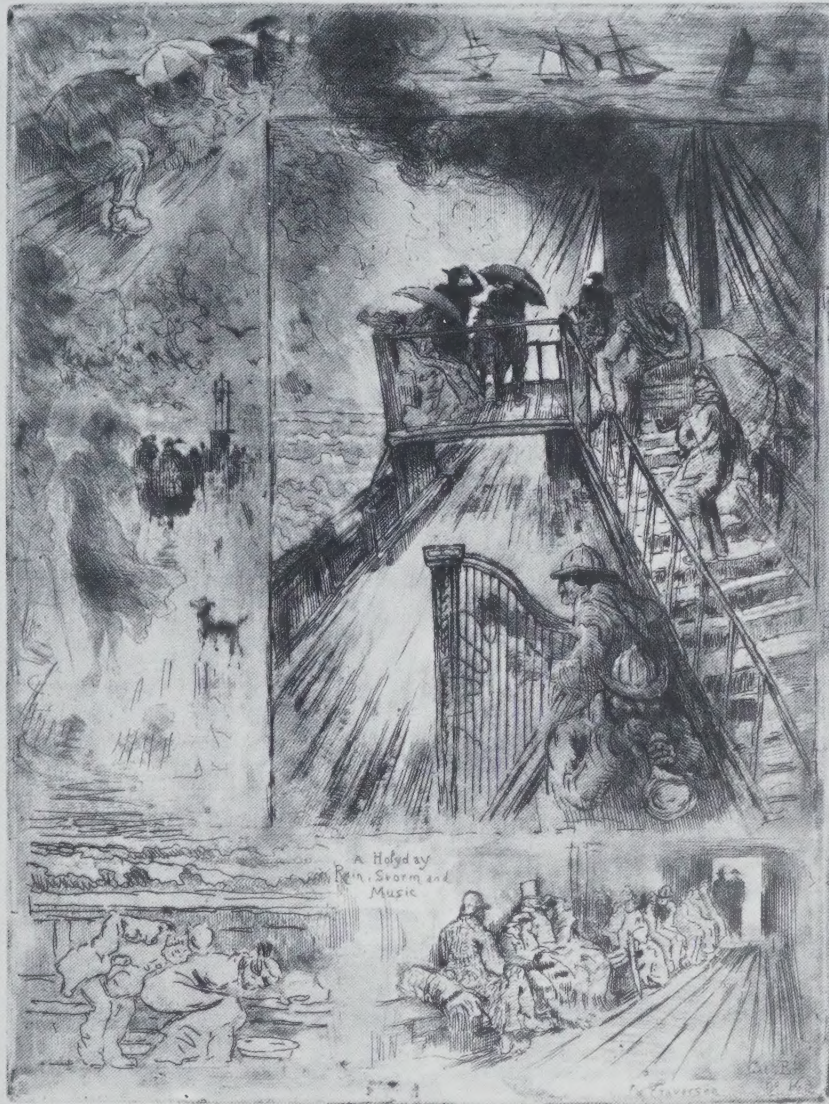
**Lighting:** Incandescent only; maximum of 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



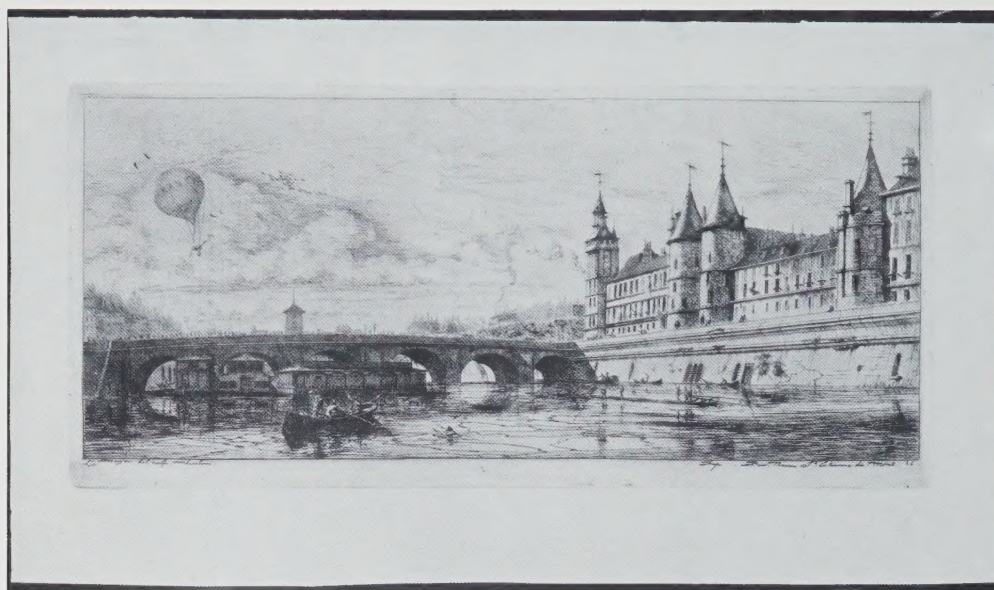
Auguste Bouquet (French, 1810–1846), *Pere-Scie*, no date; hand-coloured lithograph on wove paper, 20.0 x 27.4 cm. Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1986.





Félix Buhot (French, 1847–1898), *La Traversée*, no date; etching on laid paper, 32.4 x 24.4 cm (imp.). Art Gallery of Ontario. Gift from the Collection of Elizabeth E. Dales, 1987.





Charles Meryon (French, 1821–1868), *Le Pont-au-Change*, 1854; etching and drypoint on laid paper, 15.7 x 33.5 cm (imp.). Art Gallery of Ontario. Gift from the Collection of Elizabeth E. Dales, 1987.

In 1986 and 1987 the Art Gallery of Ontario was pleased to receive a group of 42 prints from the estate of Mrs. Elizabeth Dales (1920–1984). Mrs. Dales taught the history of printmaking at the Ontario College of Art from 1965 to 1983 and in the late 1970s was an active member of the Print and Drawing Collection Committee at the Gallery. She began to build her own print collection in the 1960s, focusing on a key period in French printmaking – the mid-19th-century etching revival.

When artists began to “return to nature” in the 1830s and look for subjects in the picturesque beauties of the French countryside, etching became their preferred medium. Copper plates could be taken out-of-doors to record all the variety of nature on the spot. Eugène Bléry and Paul Huet, early masters of landscape etching, are represented by several works in the exhibition.

Bléry is also remembered as the teacher of the brilliant and eccentric etcher Charles Meryon. The core of the Dales collection is a group of 13 etchings by Meryon that includes some of the artist’s best-known works (*Ministère de la Marine*, *La Morgue* and *La Galerie Notre-Dame*). Using a distinctive linear style, Meryon captured decaying architectural monuments of sections of medieval Paris in images that are often psychologically disturbing.

The exhibition also includes prints by other influential members of the etching revival – Félix Bracquemond, Félix Buhot, Maxime Lalanne and Rodolphe Bresdin, among others.

A welcome complement to the Gallery’s 19th-century holdings, the works on view are evidence of the experimental attitude of French etchers and the refinement and beauty of their images.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, guest curator, prints and drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 35 works of art, 1 information panel; approximately 38 r. metres (125 r. ft.)

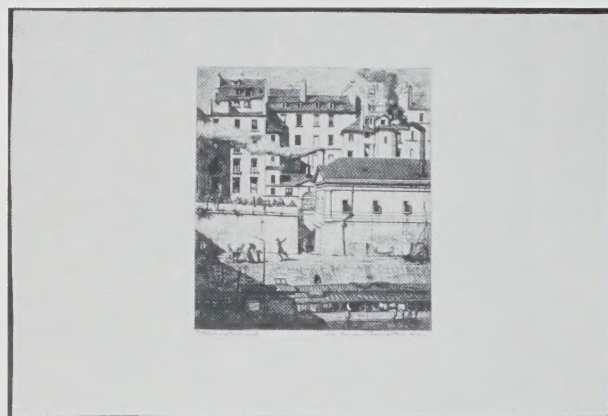
**Fee:** \$850 (includes 35 catalogues)

**Dates available for circulation:** February–October 1992 (AGO Dates: unconfirmed due to Stage III construction)

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

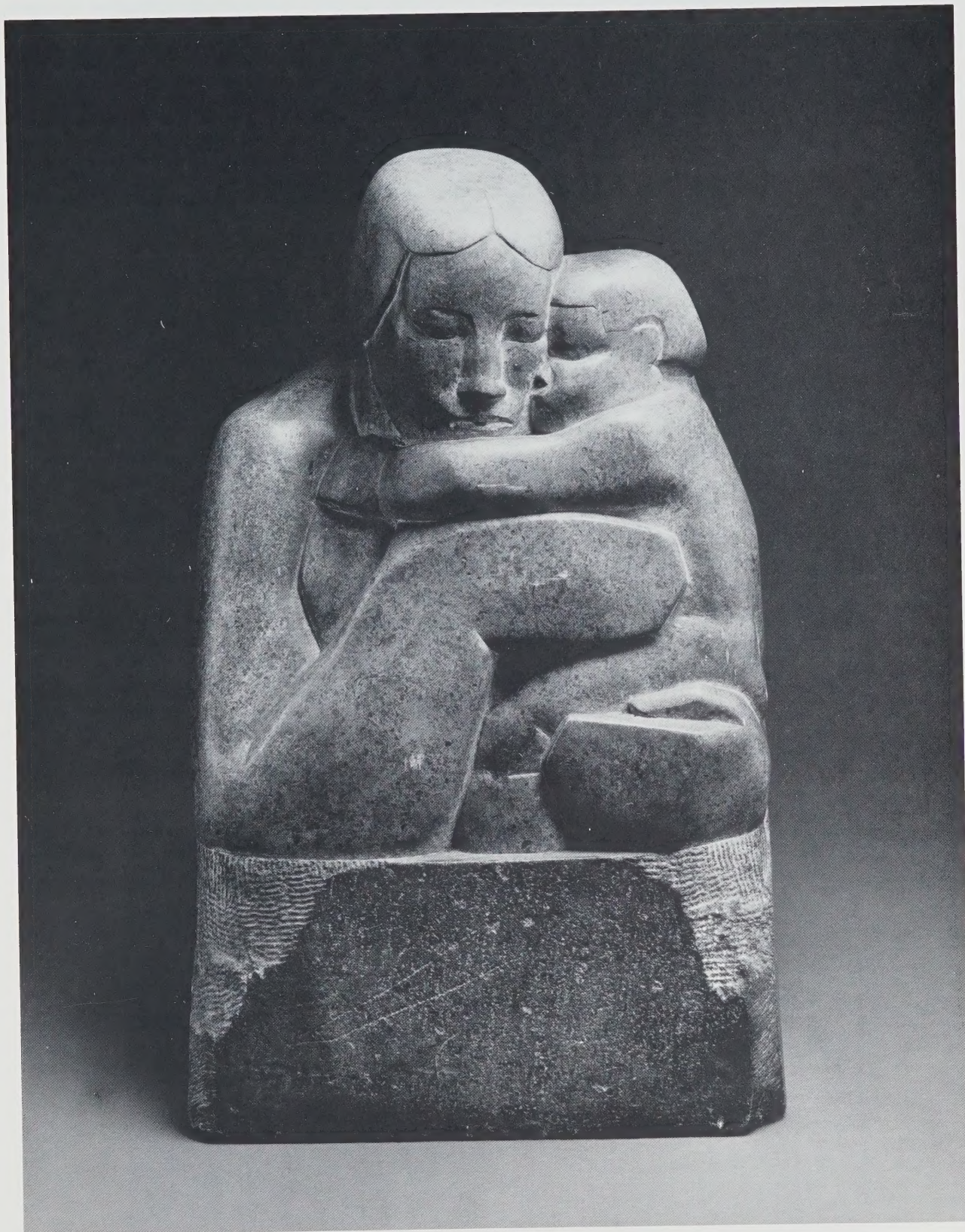
**Lighting:** Incandescent only; maximum of 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



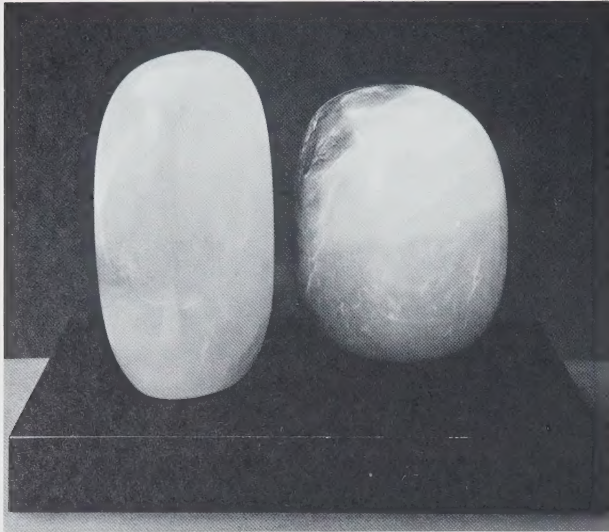
Charles Meryon (French, 1821–1868), *La Morgue, Paris*, 1854; etching and drypoint on laid paper, 23.0 x 20.8 cm (imp.). Art Gallery of Ontario. Gift from the Collection of Elizabeth E. Dales, 1987.





Barbara Hepworth (British, 1903–1975), *Mother and Child*, 1927; hopton wood stone, 45.0 cm x 28.0 x 20.5 cm. Art Gallery of Ontario. Purchased with assistance from the Volunteer Committee Fund, 1983.





Barbara Hepworth (British, 1903–1975), *Two Rotating Forms I*, 1966; alabaster, one piece – H. 18.7 cm, one piece: H. 16.2 cm, base: 30.5 x 25.4 x 3.8 cm. Art Gallery of Ontario. Purchase, 1976.

Barbara Hepworth and her friend and colleague Henry Moore were responsible for the rebirth of English sculpture during the 1920s and 1930s. Hepworth was born in Yorkshire in 1903. In 1920 she won a scholarship to the Leeds School of Art, where she first met Moore, who was also a student of sculpture. Hepworth won a scholarship that enabled her to study at the Royal College of Art in London. Her earlier figurative work of the 1920s is represented in this exhibition by the stone *Mother and Child*, closely related to Moore's carvings. Early in their careers both sculptors believed in the doctrine of "direct carving," in working in stone or wood, rather than modelling a work in clay or plaster to be cast subsequently in bronze.

In 1931 Hepworth met the painter Ben Nicholson, whom she subsequently married. In 1932 they visited France, where they met Picasso, Braque and Brancusi. In the 1930s, under the influence of Nicholson and Brancusi, Hepworth abandoned her figurative style of the 1920s and began creating purely abstract simplified forms of great clarity and beauty. Whereas Moore never abandoned his sculptural references to human or animal forms, Hepworth's sculpture and works on paper are akin to the abstraction found in the work of Nicholson and that of Mondrian and Gabo, whom she met in Paris in the mid-1930s.

In 1934 she gave birth to triplets, Simon, Rachel and Sarah Hepworth-Nicholson. In late August 1939, a week before the outbreak of war, Hepworth and Nicholson and their three children moved to St. Ives, Cornwall. She remained in St. Ives for the rest of her life. The rugged landscape and coastline of Cornwall became a major influence on her work, as is manifest in *Sea Form (Porthmoor)* of 1958.

Hepworth visited Greece in 1954 and subsequently executed a number of bronzes and carvings inspired by the Greek islands, such as the 1960 alabaster *Curved Form: Patmos*. In 1963 she was commissioned to make a 21-foot bronze entitled *Single Form*, a memorial to Dag Hammarskjöld. The following year Hepworth visited New York for the unveiling of this work at the United Na-

tions Secretariat. A major retrospective of her work was shown at The Tate Gallery, London in 1968. Hepworth died in a fire in her studio in 1975.

Most of the Art Gallery of Ontario's collection of 20 works by Hepworth are shown in this exhibition. They include carvings and bronzes, lithographs and a fine figurative work, *Standing Figure and Head, Caryatid*, of 1951, oil and pencil on masonite. Additional works are borrowed from private collectors and other institutions. The exhibition presents a small but representative selection of one of the masters of 20th-century sculpture, a woman whose work radiates a vision of purity and perfection.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Alan G. Wilkinson, curator, 20th-century art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 20 sculptures and works on paper; approximately 49 r. metres (160 r. ft.)

**Fee:** \$1,100 (includes 35 catalogues)

**Dates available for circulation:** December 1991–August 1992

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

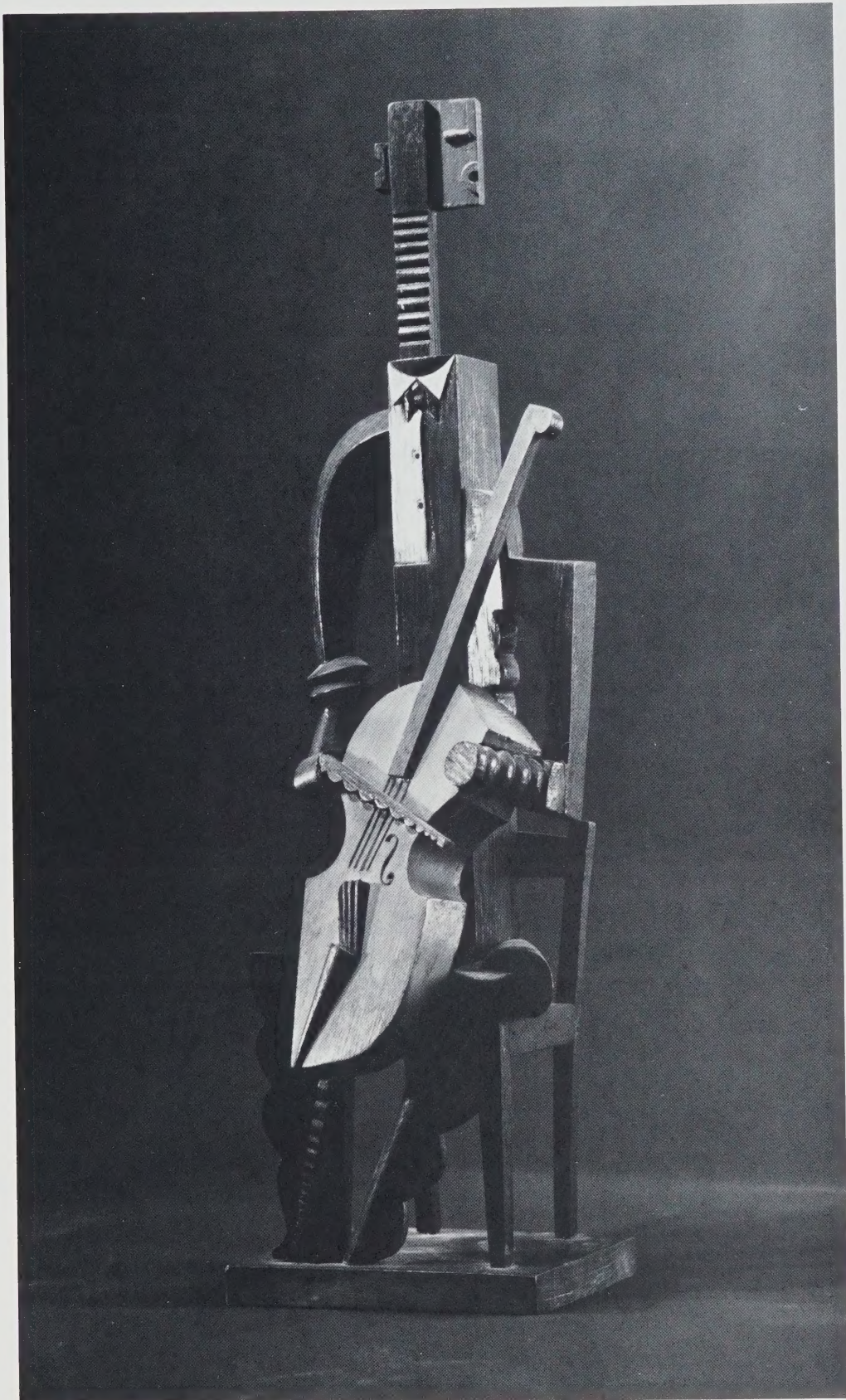
**Lighting:** Incandescent only; maximum of 200–300 lux for sculpture, 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).



Barbara Hepworth (British, 1903–1975), *Standing Figures and Head, Caryatid*, 1951; oil and pencil on masonite, 68.6 x 22.9 cm. Art Gallery of Ontario. Gift by Subscription, 1956.





Jacques Lipchitz (Lithuanian, 1891–1973), *Detachable Figure: Seated Musician*, 1915; painted wood, H. 50.2 cm. Yulla Lipchitz, New York.



The Art Gallery of Ontario is organizing the most comprehensive exhibition of the work of Jacques Lipchitz since the 1972 retrospective at the Metropolitan Museum of Art, New York. The exhibition includes 134 bronzes and carvings and 31 drawings.

Lipchitz was born in Lithuania in 1891, the son of a building contractor and member of a wealthy Jewish banking family. In 1909 he settled in Paris, and within the next three or four years he became friends with many of the most important avant-garde painters and sculptors of the day: Picasso, Modigliani, Brancusi, Rivera and Gris. Lipchitz's reputation as one of the masters of 20th-century sculpture is secure. The originality and historical importance of his contribution to the evolution of early Cubist sculpture have never been in doubt or seriously challenged. In 1916 Lipchitz began exhibiting his great Cubist carvings and bronzes at the galerie de l'Effort Moderne in Paris, where Picasso, Braque, Léger and Gris also exhibited their work. The exhibition includes a carefully selected group of Lipchitz's finest Cubist sculptures, made between 1915 and 1925, such as the Art Gallery of Ontario's 1917 bronze *Bather III*. The Cubist sculptures were followed by the innovative "transparent" of 1925–26, open, spatial assemblages of flat and linear forms that anticipate the welded metal sculpture of Picasso and González, made in the late 1920s.

During the late 1920s and the 1930s Lipchitz focused his attention on what he called "subject" sculptures, which reflect the joys and sorrows of his personal life and his interest in biblical and mythological subjects and contemporary political events. Several powerful and deeply felt works of the 1930s reflect his hatred of Hitler's Nazi Germany and his awareness of the growing threat of anti-Semitism. He transformed the biblical story of David and Goliath into a sculpture of political protest. David is strangling Goliath, who has a swastika incised on his chest.

In 1941 Lipchitz and his wife fled Europe and settled in New York City. In *Mother and Child*, 1941–45, Lipchitz's horror of war is expressed in the anguished despair of the mother, whose stumplike arms and truncated torso create a poignant image of mutilation. A number of works of the late 1940s reflect his joy at the birth of his daughter, his first child, who was born in 1948. In that same year he created *Miracle II* to celebrate the creation of the state of Israel.

In 1953, after a fire destroyed his Manhattan studio, Lipchitz moved to Hastings-on-Hudson. The following year he had a retrospective exhibition at the Museum of Modern Art, New York. In 1958 he worked with the architect Philip Johnson on the gateway to the Roofless Church in New Harmony, Indiana.

In the 1960s Lipchitz was awarded a number of major public commissions, such as *The Spirit of Enterprise, Peace on Earth and Government of the People*. He continued to work on small private works, experimenting with found objects that he incorporated directly into his sculpture. As always, Lipchitz was responsive to the world around him. Following the terrible flood in

Florence in 1967, he made the powerful little bronze *L'Arno Furioso*, in which the raging waters have been transformed into an animal foaming at the mouth like a dog with rabies.

At the end of his life, Lipchitz was working on his last major sculpture entitled *Our Tree of Life*, commissioned by the Hadassah University Hospital in Jerusalem. The work was intended to be sited on Mount Scopus, overlooking the Judean hills, with the Dead Sea in the distance. He described the work as being "like an Indian totem having to do with the whole development of Judaism." Two of the studies for *Our Tree of Life* are included in the exhibition. Lipchitz died on May 27, 1973, on the island of Capri. He was buried in Jerusalem.

This exhibition does not focus only on Lipchitz's well-known Cubist work of 1915–25, but also reassesses his lesser-known and little-appreciated later work.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Alan G. Wilkinson, curator, 20th-century art. Organized for **international circulation** by the Art Gallery of Ontario.

**Space:** Approximately 165 sculptures and drawings; approximately 743 sq. metres (8,000 sq. ft.)

**Fee:** \$35,000 plus a share of the shipping costs, customs and brokerage costs where applicable.

**Dates available for circulation:** Exhibition fully booked at time of publication.

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum of 300 lux for bronze, 50 lux for works on paper.

**Temperature and Humidity:** Maximum fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F)

#### Itinerary at time of printing:

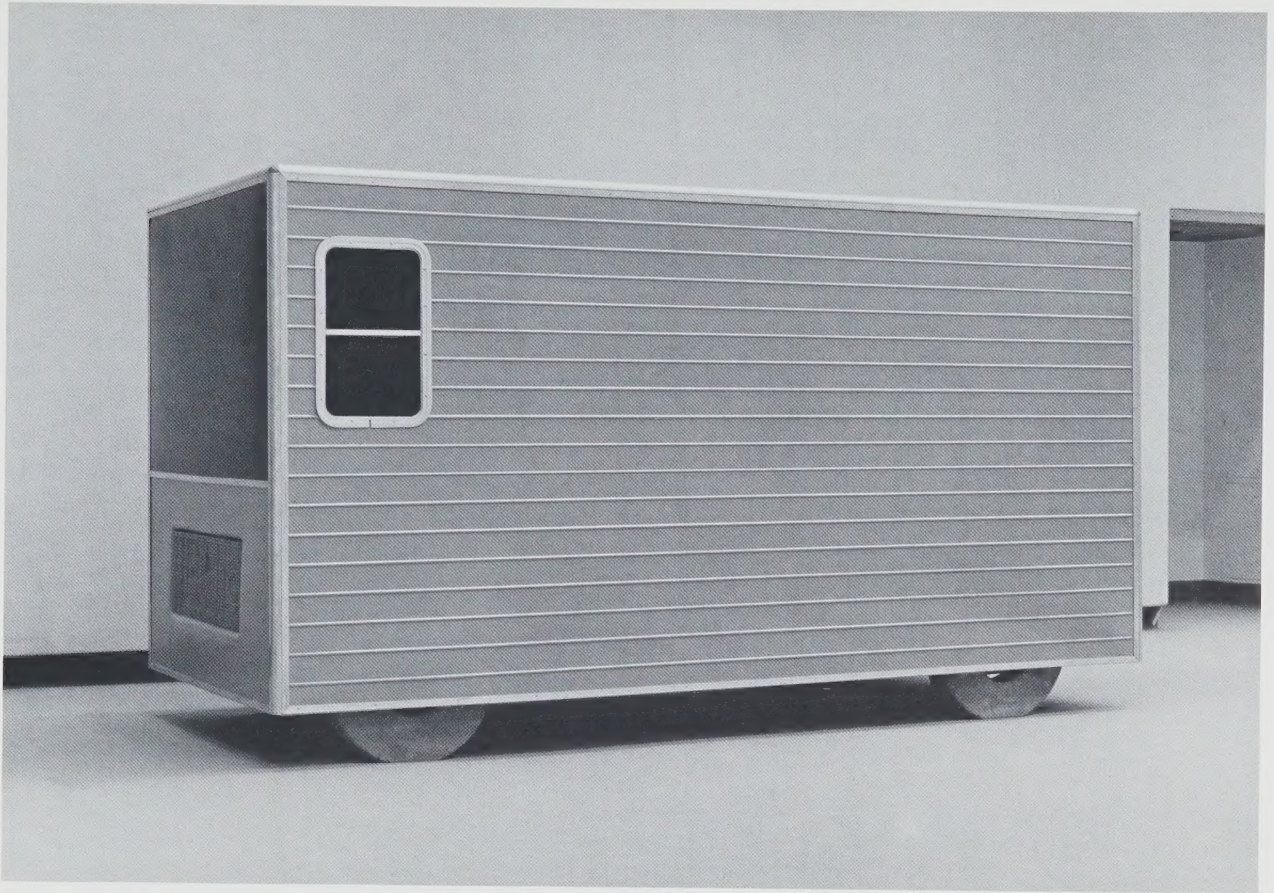
Art Gallery of Ontario  
Toronto, Ontario  
December 15–March 11, 1990

Winnipeg Art Gallery  
Winnipeg, Manitoba  
May 13–August 12, 1990

The Nelson-Atkins Museum of Art  
Kansas City, Missouri  
October 7–November 25, 1990

The Jewish Museum (at the New York Historical Society)  
New York, N.Y.  
January 16–April 15, 1991





Robin Collyer (Canadian, b. 1949), *The Zulu (European Version)*, 1985; vacu-form plastic, steel, aluminum, cement, tinted Plexiglas and wood, 205.0 x 321.8 x 170.5 cm. Art Gallery of Ontario. Purchase, 1985.



Since the early 1970s, Robin Collyer's sculpture has maintained a certain form of construction and juxtaposition of materials while adapting itself in a critical manner to a changing cultural logic. The latter has articulated the relation between object and system, and Collyer has pursued the logic of this interaction through works where objects, images and language intersect in different combinations.

The sculptures, in general, are configurations of unaltered industrial materials, existing standards that are combined and constructed to make certain referential associations. Although elegantly constructed, they often have a put-together character that reminds us, beyond any immediate association of their appearance, of a *type* of handyman adaptation that we find in oddly transformed vehicles or strangely fitted storage sheds. The works' similitude is constructed, however, and in that construction something else takes place.

Collyer's sculptures register a cultural transformation from the order of material production to that of sign systems, from an economy of production to one of consumption. Because the sculptures do not merely replicate man-made structures in the world, but are themselves capable of a signifying function, the reference they now make is to a landscape and environment that have been transposed into a sign system.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, curator, contemporary Canadian art. Organized for **national/international circulation** by the Art Gallery of Ontario.

**Space:** Approximately 5–7 new sculptures and small photographs; approximately 465 sq. metres (5000 sq. ft.)

**Fee:** \$15,000 plus a share of the shipping costs, customs and brokerage costs where applicable (includes 5 catalogues)

**Dates available for circulation:**

February 1992–August 1993

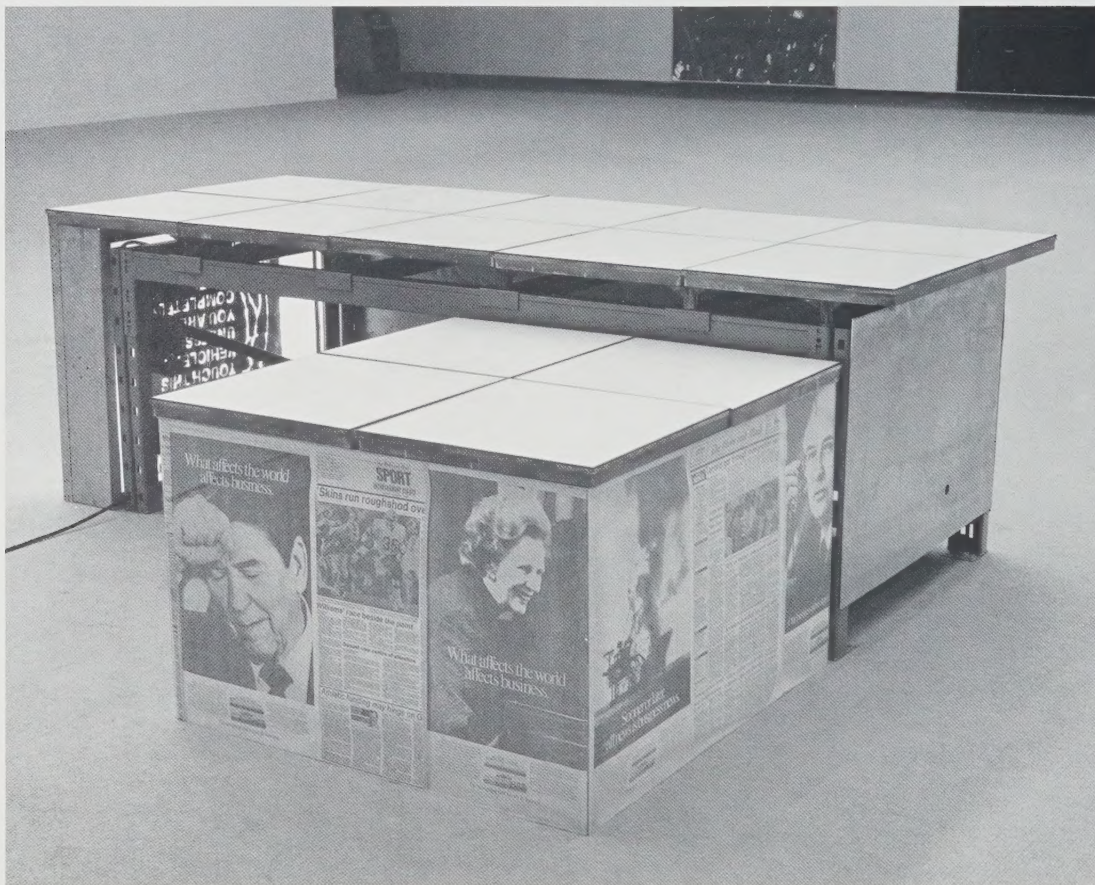
(AGO Dates: unconfirmed due to Stage III construction)

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum of 150 lux.

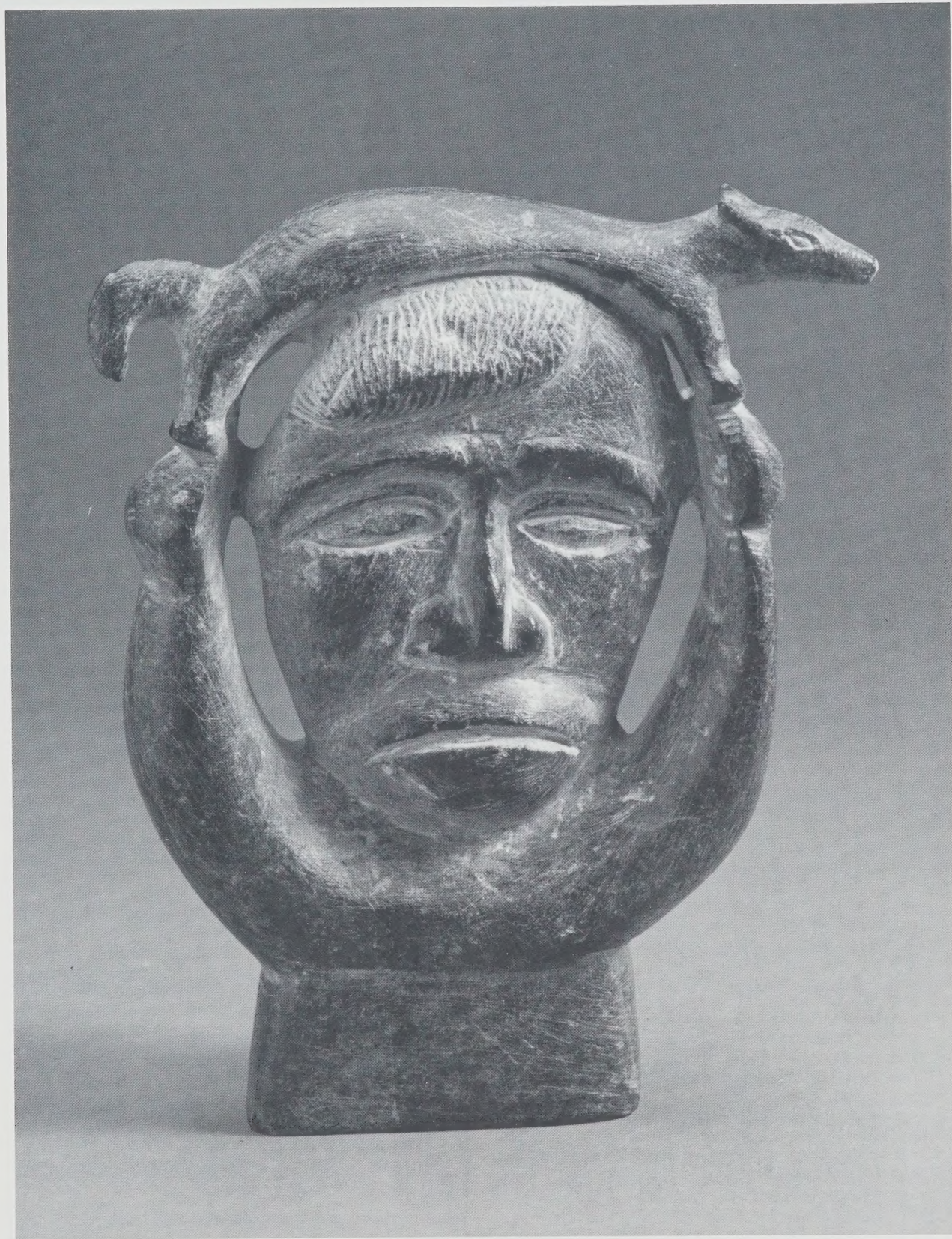
**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).

**Special Requirements:** Due to the complexity of the installations, the artist will be present at all venues to install the works.



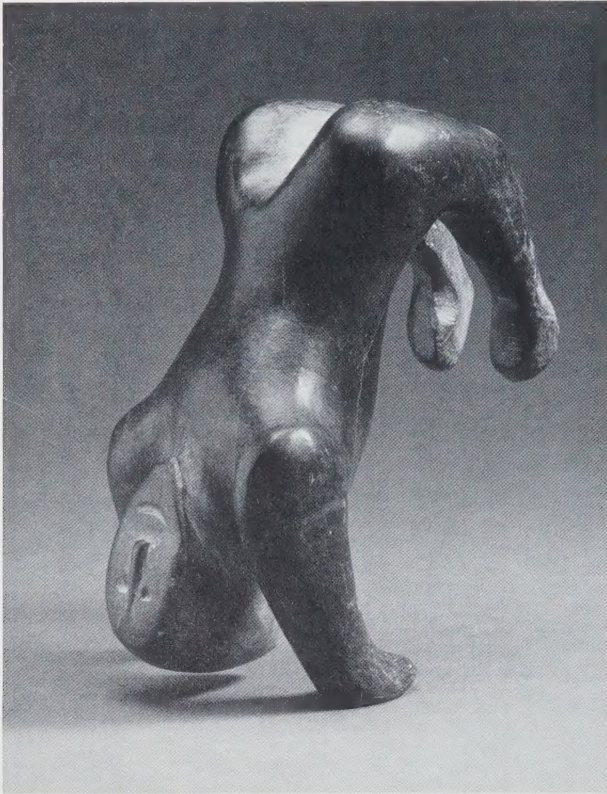
Robin Collyer (Canadian, b. 1949), *What Affects*, 1988; multimedia installation, 77.6 x 232.2 x 185.4 cm. Art Gallery of Ontario. Purchase with the assistance of The Canada Council Art Bank, 1988.





Nicholas Ikkuti (Canadian: Inuit, Rankin Inlet, b. 1920), *Shaman with Fox Helping Spirit*, c. 1968; grey stone, 12.1 x 10.1 x 5.0 cm. Collection Art Gallery of Ontario; the Williamson Collection of Inuit Sculpture.





John Kavik (Canadian: Inuit, Rankin Inlet, b. 1897), *Somersaulting Man: As I Think of Myself*, 1964; black stone, 16.5 x 10.5 x 8.4 cm. Collection Art Gallery of Ontario; the Williamson Collection of Inuit Sculpture.

Over the past several years there have been many notable exhibitions of Inuit sculpture derived from the collections of individuals who have spent years gathering works by artists from across the Canadian Arctic. Exhibitions of the Zazelenchuk, Klammer, Robertson and Swinton Collections have afforded opportunities to see the wide range of subject matter, techniques and interpretation found in Inuit art. They also indicate the taste and concerns of the collectors who, in their own ways and for different reasons, acquired the pieces. Robert Williamson's passion for the sculpture is linked with his passion for the people who made them, making it quite impossible to divorce the collector from the collection.

The time of Williamson's arrival in the North in 1952 coincided with the beginning of a period of great change for the Inuit. A trained anthropologist, Williamson was aware of how much of the traditional culture remained and that this contemporary art form provided a meaningful communication. Contemporary art making may represent a movement away from oral tradition, but not from traditional cultural values.

Williamson's travels throughout the North allowed him to acquire representative pieces from artists in many communities. In this respect, the Williamson Collection is not unlike other notable collections, which are characterized by a comprehensive selection of work. Williamson's assemblage includes the magnificent *Blind Boy and the Loon* by Isa Koperqualook. This depiction of a well-known legend is a superb example of the highly detailed, naturalistic carving for which Povungnituk is known. The soft stone of northern Quebec also al-

lowed for the incised detail of Levi Alasua Pirti's *Mythological Figure*. Another work that has as its subject an image from the Inuit's traditional belief system is *Nulijuk Figure*, by Josaphee Agnako of Pangnirtung. Two major works by Stephen Akka, *Spirit Figure* and *Spirit Figure with Owl and Fish*, and Tommy Ashevak's *Shamanistic Transformation* exemplify the fantastical style employed by most of Spence Bay's well-known artists. Eli Igjookhuak's *One Legged Demon* maximizes the potential of whalebone, for which this community is noted.

Although Williamson purchased almost all his works directly from the artists, it was in the Keewatin that the interchange between artist and collector was most active. It was in this region, and in Rankin Inlet in particular, that the artists regularly sought out Williamson as one of the most appreciative, if discriminating, of audiences. This special relationship is most evident in the cases of John Tiktak and John Kavik whose work, not coincidentally, forms an important nucleus within the Collection. The full range of Kavik's oeuvre can be found in the Williamson Collection, which contains some of Kavik's earliest, and possibly finest, works. *Somersaulting Man*, *As I Think of Myself* is an exceptional rendering of curvilinear volumes of great formal simplicity, yet is descriptive of great animation.

The depth of Williamson's insights was enhanced not only by living among the Inuit, but also by his fluency in their language. Many titles in this exhibition were given directly to the collector by the artist, who often revealed specific information about the artist and his or her art. The upraised arm seen in Tikeyak's *Man Greeting* takes on additional meaning when one learns that the deaf Tikeyak raised his arm to indicate openness toward others. The impact of the standing figure with arms outstretched by Tiktak is enhanced when it is correctly titled *Blind Man*.

The Williamson Collection is distinguished by small, exquisite works such as Ikkuti's *Shaman with Fox Helping Spirit*, Angutituaq's *Man with Helping Spirit* and Kabluitok's *Worm Emerging from Boot*, which are at once descriptive and expressive. Imbued with great presence, these clear, direct statements provide deep insight into the Inuit experience.

Thirty-five catalogues are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Norman Zepp, curator of Inuit art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 60 pieces of sculpture in stone, bone, antler and ivory, plus pedestals; approximately 177 sq. metres (1,900 sq. ft.)

**Fee:** \$1,350 (includes 35 catalogues)

**Dates available for circulation:** October 1992–September 1993 (AGO Dates: June 2–July 15, 1990)

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum of 300 lux for stone, 150 lux for ivory, bone, antler.

**Temperature and Humidity:** Maximum fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F)



The **Resource Information** section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

### I. GRANTING AGENCIES

The following is a listing of the major grant sources available to nonprofit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

#### THE CANADA COUNCIL

For information, contact:  
Communications Section  
99 Metcalfe Street  
P.O. Box 1047  
Ottawa, Ontario K1P 5V8  
(613) 598-4365 or 598-4366  
Fax: (613) 598-4390

Visual Arts Section, Arts Awards Service, Art Bank,  
Media Arts Section, Explorations Program.

#### A - VISUAL ARTS SECTION

##### Exhibition Assistance Program

The Canada Council funding for visual arts exhibitions is primarily directed to those nonprofit incorporated Canadian galleries presenting the work of contemporary artists to the public. The grants are designed to contribute to the direct costs of curatorial research, presentation, circulation and publications. Deadlines for receipt of applications by the Canada Council are January 1, May 1 and September 1. Application forms are available from the Visual Arts Section.

##### Programming Assistance to Public Art Museums and Galleries

The Canada Council's programming assistance to the public art museums and galleries of Canada is intended to contribute to the development, advancement and understanding of the Canadian contemporary visual arts through the ongoing curatorial activities of these organizations.

To be eligible for funding, museums must have a professional staff engaged in the ongoing activities of collecting, interpreting, programming, and publishing the work of Canadian contemporary visual artists.

##### Special Project Assistance: General Assistance and Publication Assistance

The **Special Project Assistance** program includes two components: **General Assistance** and **Publication Assistance**. **General Assistance** is intended for non-recurring projects in the visual arts such as conferences, research and symposia. The visual arts include architecture, painting and sculpture, printmaking,

mixed media, crafts, photography and performance art. **Publications Assistance** is intended for publications of a special nature that will receive national or international distribution. These may include the results of research, anthologies or critical writing.

**Special Project Assistance** is available to art galleries, artists' centres, art schools and others engaged in the advancement of visual art. Application can be made by individuals, groups or organizations.

##### Program and Operation Assistance to Artists' Centres

The Visual Arts Section offers annual assistance to nonprofit Canadian artists' collectives that have demonstrated a serious commitment to contemporary visual artists, their work and the issues arising from their practice. The **Program and Operation Assistance to Artists' Centres** is intended to contribute to the direct costs incurred by artists' centres for the following activities: investigation, demonstration presentation, dissemination and operation.

##### Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups or organizations; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. Such groups may be eligible for **Special Project Assistance** for research, symposia or special publications.

##### Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or nonprofit craft organizations that wish to conduct innovative, experimental and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a onetime basis. There are three categories of funding available through the Chalmers Fund: **Special Projects**, **Research Projects** and **Special Workshops**.

#### B - ARTS AWARDS SERVICE

##### Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is financially assisted by the Department of External Affairs and the Canada Council and is administered by the Arts Awards Service of the Canada Council. It is intended to encourage visits by foreign artists of out-



standing achievement to Canadian artistic organizations and other institutions that provide advanced training for artists. While in Canada the visiting artists are expected to direct workshops and teach master classes for professional artists or advanced students.

### C - ART BANK

The Art Bank was created in 1972 to complement the programs of the Arts Awards and Visual Arts Sections of the Canada Council. The following programs are offered to art galleries:

1) Through the **Special Purchase Assistance Program**, public art galleries, artists' centres and museums can apply for funds to be used toward the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside of its regular acquisitions budget, which may then be matched by the Art Bank.

2) Through **Special Projects and Loans** works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

### D - MEDIA ARTS SECTION

Financial assistance is provided for the direct creative use of communications technologies and related media. The Media Arts Section administers three major programs: film and holography, video and audio and computer-integrated media (computer processing or imaging - visual and acoustic - or system control, computer telecommunications, laser techniques, videodisc and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Nonprofit organizations requesting operational funding must have been in operation for at least one year, have an active board of directors and an established administrative structure.

### E - EXPLORATIONS PROGRAM

**Explorations** is a multifaceted and wide-reaching program that helps new artists and encourages fresh ideas. Grants are offered on a competitive basis to individuals, groups and nonprofit organizations (of varying levels of experience and training) for innovative projects in any artistic discipline or combination of disciplines that may introduce new approaches to creative expression or fulfill specific needs in the development of the arts. Since what makes up an "exploration" may vary from one part of the country to another, the program uses a regionally structured interdisciplinary jury system to evaluate proposals for Northern Canada, the Atlantic provinces, Quebec, Ontario, the Prairie provinces and British Columbia.

### DEPARTMENT OF COMMUNICATIONS

For information, contact:

Museum Consultant, Ontario  
Museum Assistance Program  
300 Slater Street, 5th Floor  
Ottawa, Ontario  
K1A 0C8  
(613) 996-8504  
Fax: (613) 952-6894

#### Conservation Assistance Program

This program provides financial and technical assistance for the development of in-house conservation facilities in museums and art galleries. A percentage of salary support is available to institutions wishing to create new conservation positions. The program also provides funding for advanced level professional development training for conservation staff in qualifying institutions.

#### Exhibitions Assistance Program

This program provides financial assistance for the production of exhibitions that extend access to the collections that reflect our natural, cultural and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel and, in some instances, permanent exhibitions. The exhibitions may be of collections relating to science, technology, history or art. Exhibitions of contemporary art are not eligible as these are supported by the Canada Council.

#### Registration Assistance Program

This program provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The program's criteria are currently under review.

#### Special Activities Assistance Program

This program provides assistance to projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences and management projects.

#### Training Assistance Program

This program provides financial assistance to programs of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The program also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

#### Upgrading and Equipment Assistance Program

This program provides technical and financial assistance to institutions for the purchase of major equipment for the preservation of collections. Financial assistance is also available for feasibility studies, long-



range institutional development plans or specific project planning exercises leading to capital development.

### **ONTARIO ARTS COUNCIL**

151 Bloor Street West, Suite 500  
Toronto, Ontario M5S 1T6  
(416) 961-1660  
Toll-free line: 1-800-387-0058  
Fax: (416) 961-7796

#### **Visual Arts Grants**

**Special Projects:** Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based nonprofit arts groups or organizations. New clients of the Ontario Arts Council Visual Arts Office must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues and transportation of works of art.

**Galleries:** Program support is available to public galleries to assist with operating expenses.

**Artist-Run Centres:** Assistance is available for both program and operating costs to artist-run spaces, collectives or collaboratives of artists incorporated as nonprofit organizations.

#### **Subventions du bureau franco-ontarien**

**Galleries et centres d'activités artistiques:** Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

#### **Touring Arts Fund**

The **Touring Arts Fund** is a program of underwriting subsidy designed to assist local nonprofit community organizations in sponsoring full-length touring performances by Canadian artists in theatre, music, dance and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film, Photography and Video, Franco-Ontarien, Literature, Music, Theatre, Touring and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

### **ONTARIO MINISTRY OF CULTURE AND COMMUNICATIONS**

77 Bloor Street West, 3rd Floor  
Toronto, Ontario M7A 2R9  
(416) 965-6256  
Fax: (416) 965-5883

For all programs of the Ministry of Culture and Com-

munications, please address initial inquiry to the Regional Offices in your area as listed below.

#### **Arts Abroad Program**

Assistance is available to nonprofit organizations for cultural sharing projects (i.e. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

#### **Operating Grant Program**

Assistance is directed toward the basic operating expenditures of eligible arts service organizations. Contact the Arts Branch of the Ministry of Culture and Communications at the above address.

#### **OUTREACH ONTARIO**

Grants are available to libraries to assist with special cultural programs such as appearances by creative and performing artists.

Other programs that increase the library's role as a multipurpose community cultural resource may also be eligible. Contact the appropriate Ontario Library Service Office for more information.

#### **Project Grants**

Grants are available to assist with activities of a cultural nature that are relevant to and supported by communities.

Nonprofit community organizations, municipalities and public library boards may submit requests for assistance with projects that promote the development of the arts.

#### **Cultural Facilities Improvement Program**

Assistance is available for the renovation or development of physical facilities used for cultural purposes by nonprofit community organizations, municipalities, and Library Boards.

Inquiries about Ministry grants should be directed to your Regional Services Office.

### **Ministry of Culture and Communications Regional Services Offices**

#### **Northern Region**

1825 Arthur Street East  
Thunder Bay P7E 5N7  
(807) 475-1683  
Toll-free: 1-800-465-6939  
Fax: (807) 623-6629

479 Government Road  
Dryden P8N 3B3  
(807) 223-3331  
Fax: (807) 223-6942

200 Elm Street East, 4th Floor  
Sudbury P3C 5N3  
(705) 675-4383  
Toll-free: 1-800-461-4025  
Fax: (705) 675-7735



## RESOURCE INFORMATION

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22 Wilcox Street, 2nd Floor  
Timmins P4N 3K6  
(705) 267-8018  
Toll-free: Zenith 98991  
Fax: (705) 268-3394

390 Bay Street, 3rd Floor  
Sault Ste. Marie P6A 1X2  
(705) 759-8652  
Toll-free: 1-800-461-7284  
Fax: (705) 759-8653

### Eastern Region

1 Nicholas Street, Suite 612  
Ottawa K1N 7B7  
(613) 566-3728  
Toll-free: 1-800-267-1910  
Fax: (613) 566-2703

280 Pinnacle Street, Suite 3  
Belleville K8N 3B1  
(613) 968-3474  
Toll-free: 1-800-267-0573  
Fax: (613) 968-6690

### Central Region

10 St. Mary Street, 2nd Floor  
Toronto M4Y 1P9  
(416) 965-6597  
Fax: (416) 324-4566

114 Worsley Street  
Barrie L4M 1M1  
(705) 737-0543  
Toll-free: 1-800-461-4308  
Fax: (705) 737-1361

### Western Region

119 King Street West, 8th Floor  
Hamilton L8N 3Z9  
(416) 521-7229  
Toll-free: 1-800-263-8514  
Fax: (416) 521-7613

15 Church Street, Suite 406  
St. Catharines L2R 3B5  
(416) 685-7397  
Toll-free: 1-800-263-5411  
Fax: (416) 684-9855

30 Duke Street West, 4th Floor  
Kitchener N2H 3W5  
(519) 578-8200  
Toll-free: 1-800-265-2189  
Fax: (519) 578-1632 (Tourism and Recreation Office)

255 Dufferin Avenue, 6th Floor  
London N6A 5K6  
(519) 679-7146  
Toll-free: 1-800-265-4731  
Fax: (519) 679-7077 (Tourism and Recreation Office)

Duff-Baby House  
221 Mill Street  
Windsor N9C 2R1  
(519) 256-5486  
Toll-free: 1-800-265-5668

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Directory of the Arts*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561, fax (613) 238-4849. This publication is available at a cost of \$29.95 + \$2.00 postage.



## II. PROGRAM SOURCES

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs and other details that may be subject to change.

### A - ARTS ORGANIZATIONS

**The Ontario Association of Art Galleries** is the provincial nonprofit organization representing public art galleries and arts-related organizations throughout Ontario. As an umbrella association, OAAG has a mandate to speak for its members and to encourage co-operation between all organizations involved in the visual arts. Further, OAAG acts as an advisory body in matters of professional interest, particularly to all levels of government and their agencies where there is concern for policies affecting the visual arts. The Association is active in the development of high standards of excellence, professionalism and uniform methods of care of collections and educational presentation of art within each centre.

Services available to members include *Dateline*, a bimonthly newsletter containing news and general information of interest to the visual arts community; seminars and workshops for professional development; publications such as the *Art Gallery Handbook*, which contains information on facility operations; the *Who's Who Directory*, a reference guide listing key personnel in 170 provincial visual arts institutions; and *Calculating the Economic Impact*, a guide for assessing the economic value of cultural organizations to their communities.

OAAG presents three annual awards of merit. The **Corporate Award**, to encourage greater support of the visual arts by the private sector; the **Fenn Individual Award**, to recognize exemplary individual contribution to the visual arts and the **OAAG Design Awards**, to encourage excellence in the field of gallery publications. Membership in OAAG is available to individuals, as well as institutions. Telephone or write for a membership brochure:

Ontario Association of Art Galleries (OAAG)  
439 Wellington St. West  
Toronto, Ontario M5V 1E7  
(416) 598-0714

**The Ontario Museum Association** is a nonprofit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 850 individual and 150 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of its outstanding leadership role on the Canadian Museum scene.

The OMA offers over 50 days of professional development opportunities for museum and art gallery workers per year, through one-, two- and three-day seminars and courses. Also included in its educa-

tional program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available upon request).

The Association publishes a quarterly journal, *Museum Quarterly*, featuring articles on topics of museological interest, and a bimonthly newspaper, *Currently*. A number of technical leaflets are also published each year. Special publications currently in print are the *Museum and Archival Supplies Handbook* (1985) and the *Historic Sites Supplies Handbook* (1989).

The Association sponsors a major electronic network linking Ontario museums and heritage organizations. The electronic communications network, called Trillium, is a joint project of the Ontario Museum Association and the Canadian Heritage Information Network. Trillium helps Ontario museums and heritage organizations exchange information, share ideas and find new and more efficient ways to do their work.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)  
465 King Street East, Unit 13  
Toronto, Ontario M5A 1L6  
(416) 348-8672

**Visual Arts Ontario** is Canada's largest and most active art association. It is a chartered nonprofit organization, operated by a Board of Directors and supported by its membership, government and corporate and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them, such as: discounts on art supplies, services and art magazine subscriptions, group rates on personal (health) insurance, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the Art Placement Program, the Artists' Slide Registry, the Colour Xerography Centre and a growing Resource Centre. Members also receive the quarterly magazine *Artviews* and *Agenda*, VAO's comprehensive listing of events in the local, national and international art community.

Other Visual Arts Ontario Publications include: *The Visual Arts Handbook* (3rd edition), *The Facts of Art*, *Art in Architecture* (Art for the Built Environment in the Province of Ontario), *Toronto Art and Artist's Guide* and *International Resources for Canadian Artists*.

Membership in the association is open to artists and all those individuals and organizations interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)  
439 Wellington Street West, 2nd Floor  
Toronto, Ontario M5V 1E7  
Attention: Membership Co-ordinator  
(416) 591-8883



## RESOURCE INFORMATION

### B - AUDIO-VISUAL RESOURCES - FILM

Contact the following for assistance with programs, single screenings, series or festivals and for information on rental of film.

#### **Edward P. Taylor Audio-Visual Centre**

Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario M5T 1G4  
Attention: Head, Film and Video Programs  
(416) 977-0414, ext. 260  
Fax: (416) 979-6646

#### **Canadian Film Institute Film Library**

115 Torbay Road, Unit 9  
Markham, Ontario L3R 2M9  
(416) 475-3750

**The Canadian Filmmakers' Distribution Centre** is an artist-run organization promoting and distributing the works of independent filmmakers. The film collection contains examples of experimental, documentary, animation and dramatic film forms. Access to a small screening facility for preview purposes, cosponsorship of screenings, workshops and advice and suggestions for programming purposes are available. Phone or write for a free catalogue:

67A Portland Street  
Toronto, Ontario M5V 2M9  
(416) 593-1808

**The Ministry of Culture and Communications Resource Centre** provides a free loan service of films, slides and videotapes. Please contact your local Regional Services office or the Resource Centre directly:

77 Bloor Street West, 9th Floor  
Toronto, Ontario M7A 2R9  
Attention: Audio-Visual Services  
(416) 963-2914  
Fax: (416) 965-0810

#### **Ontario Film Institute**

Ontario Science Centre  
770 Don Mills Road  
Don Mills, Ontario M3C 1T3  
(416) 429-4100

#### **Your Community Film Library**

#### **Your Public Library**

### C - AUDIO-VISUAL RESOURCES - SLIDES AND MEDIA KITS

#### **Art Gallery of Ontario**

##### **Edward P. Taylor Audio-Visual Centre**

A comprehensive collection of nearly 90,000 35mm slides and media kits illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gal-

lery of Ontario. The format of the kits and short descriptions are as follows:

#### ART GALLERY OF ONTARIO

A 4-part series that traces the history of Canadian art from 1700 to 1980 using examples from the collection of the Art Gallery of Ontario. This series is available in English and French.

*Canadian Art 1700-1910* (35 slides, 20 minutes)\*

*Art Canadien 1700-1910* (35 slides, 23 minutes)\*

*Canadian Art 1910-1945* (36 slides, 34 minutes)\*

*Art Canadien 1910-1945* (36 slides, 32 minutes)\*

*Canadian Art 1945-1970* (43 slides, 38 minutes)\*

*Art Canadien 1945-1970* (43 slides, 38 minutes)\*

*Canadian Art 1970-1980* (41 slides, 57 minutes)\*

*Art Canadien 1970-1980* (41 slides, 43 minutes)\*

#### SELECTED STUDIES IN CANADIAN ART

This 5-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette and a booklet.

*Canadian Architecture*

*Canadian Drawings and Watercolours*

*Canadian Prints*

*Canadian Sculpture*

*Canadian Women Artists: A Brief Survey*

#### ARTS OF THE WESTERN WORLD

This series of 12 media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political and religious milieu in which they were created. Each kit contains approximately 35 slides, an audiotape and an explanatory text. The kits are 15-20 minutes in length (except those in two parts, which last 30 minutes).

*In the Beginning*

*Greek*

*Etrusco-Roman*

*Early Christian and Byzantine*

*Romanesque*

*Gothic* (in 2 parts)

*Italian Renaissance and Mannerism* (in 2 parts)

*The Age of Renaissance and Mannerism outside Italy*

*Baroque in the 17th Century* (in 2 parts)

*Baroque and Rococo in the 18th Century*

*Multiplication of Styles 1700-1900* (in 2 parts)

*Modern Art* (in two parts)

#### WILLIAM BLAKE: HIS ART AND TIMES

27 slides, 37-minute audiotape cassette and guidebook.

#### THE CENTRE FOR HUMANITIES SEMINARS IN MODERN ART

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains 80 slides and the tapes are approximately 20 minutes.

*The Break with Tradition*

*The Reconstruction of Space*



### *Exploring the Heart and Mind Contemporary Trends*

#### IMAGES: WHY MAN CREATES

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing and dance. The kit contains 80 slides and lasts for 18 minutes.

#### METROPOLITAN MUSEUM SEMINARS IN ART

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique and composition. The kits are 25 minutes in length.

##### *What is Painting/Realism*

##### *Expressionism/Abstraction*

##### *Composition: As Pattern, Structure, Expression*

##### *Techniques: Fresco/Tempera and Oil/Watercolour, Pastel and Prints*

##### *The Artist as Social Critic/The Artist as Visionary*

#### MONET'S YEARS AT GIVERNY

Claude Monet spent 43 years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style, which bridged the 19th and 20th centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are 41 slides and a 30-minute audiotape.

#### HENRY MOORE: LOOKING AT HIS WORK WITH PHILIP JAMES

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audiotape and a guidebook.

#### HENRY MOORE SCULPTURE FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

44 slides, 32 minutes\*

#### HENRY MOORE SCULPTURE - OEUVRES DE LA COLLECTION DU MUSÉE DES BEAUX-ARTS DE L'ONTARIO

44 slides, 28 minutes\*

#### TOWARDS A NATIONAL IMAGE: PAINTING IN CANADA C.1565-1900

##### Part A: *Two Nations in a New Land*, c. 1595-1790

*Painters of Quebec*, c. 1790-1850 (23 minutes)

##### Part B: *Painters of the Maritimes and Ontario*, c.1800-1850

*The Western Frontier*, c. 1775-1875 (21 minutes)

##### Part C: *Traditional Painters*, c. 1850-1900

*Progressive Painters*, c. 1880-1900 (31 minutes)

#### TREASURES OF IRISH ART

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. (40 slides and a 30-minute audiotape).

#### TREASURES OF TUTANKHAMUN

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 B.C.) including statuettes, masks richly laid with jewels and funerary jewelry and furniture. Forty-one slides and a 30-minute audiotape.

#### TURNER AND THE SUBLIME

Thirty slides and a guidebook.

#### THE VATICAN COLLECTIONS: THE PAPACY AND ART

A kit based on the 1983 exhibition of the same title, which was held at the Metropolitan Museum of Art, New York. Includes 40 slides and a 36-minute audiotape.

#### VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

35 slides, 20-minute audiotape and guidebook.

#### 100 YEARS OF THE POSTER IN CANADA

(159 slides, 31 minutes)

Transfer of the slide show prepared for the exhibition, *100 Years of the Poster in Canada*, which was organized and circulated by the Art Gallery of Ontario, Extension Services, 1979-80.

#### THE PLASTER WASTE MOULD

(71 slides, 16 minutes)

A step-by-step introduction to the procedure of making a plaster waste mould.

#### BRUSHES WITH HISTORY\*

(Teacher's Guide, 20 slides)

A resource kit produced for high school teachers and students of art history. The kit is designed to complement the OAC course Modern Western Civilization. Included in the kit are 20 slides of works in the permanent collection of the Art Gallery of Ontario from the Enlightenment to 1988. Also included are extensive explanatory notes, a bibliography, glossaries, architectural examples and a concordance between the course guidelines and an art history text.

#### LOAN AND PURCHASE INFORMATION

Media kits and slides are available for a two-week loan period unless otherwise specified or renewed. The cost for borrowing media kits is \$7.50 per kit plus shipping costs. Slides may be borrowed at a rate of \$0.25 per slide, with a minimum order of \$2.00. Slides can be selected in person or can be arranged to be pulled. Telephone orders are not accepted. Please send orders by fax or mail. Courier service for delivering slides and media kits can also be arranged. The average cost for guaranteed 24-hour delivery service is \$3.00 each way (deliveries outside Ontario are slightly more expensive).

Ontario schools, school boards, community colleges and public libraries who send a Purchase Exemption Certificate with their order for purchase or loan will be exempt from provincial sales tax.

**\* Asterisks indicate that this kit is available for purchase through the Edward P. Taylor Audio-Visual Centre.**

For more information about mail or fax orders please contact:



## RESOURCE INFORMATION

Loans Consultant  
Edward P. Taylor Audio-Visual Centre  
Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario M5T 1G4  
(416) 977-0414, ext. 258  
Fax: (416) 979-6646

For individual slide purchase, contact:

### AGO Book Shop

Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario M5T 1G4  
(416) 979-6610  
Fax: (416) 979-6646

Catalogues of AGO and visiting Canadian and international exhibitions, postcards and notecards of the AGO collection.

### Ministry of Culture and Communications

Refer to listing under **Audio-Visual Resources – Film**

**The Canadian Museum of Contemporary Photography** lends slide-tape presentations from its "VIEW: The Canadian Photographer Series" at no cost to the borrower. Each presentation consists of 80 slides and an audiocassette pulsed to deliver the photographer's words and images at a set rate and sequence. Available to schools, galleries, museums and interest groups, this series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. For information, please contact:

Travelling Exhibition Coordinator  
P.O. Box 465, Station "A"  
Ottawa, Ontario  
K1N 9N6  
(613) 990-8258  
Fax: (613) 952-3444

## D – AUDIO-VISUAL RESOURCES – VIDEO

**The Edward P. Taylor Audio-Visual Centre**, Art Gallery of Ontario, has a collection of VHS foreign film classics and art documentaries that are available for loan periods of up to one week. In order to meet the demand for tapes, out-of-town borrowers must use a courier service, which can be arranged fairly inexpensively through the Loans Consultant. A modest fee is charged for in-house viewing of VHS tapes.

### BORROWING PROCEDURES

Tapes borrowed on Tuesday, Wednesday or Thursday are due back by 5:00 pm the next day. Tapes borrowed on Friday are due back by 5:00 pm the following Tuesday. A maximum of three tapes may be borrowed at one time for a maximum of one week. All tapes are VHS and licensed for public performance.

**Loan Charges:** \$3.00 per tape per day; \$4.00 per tape per weekend.

**Fines:** \$5.00 per tape per day excluding Saturday and Sunday. Cost of replacement for loss or damage.

**Carrels:** \$2.00 per film, \$2.00 per three hours for art documentaries.

**Hours:** Tuesday to Friday 11:00 am to 5:00 pm. Wednesdays (mid-Sept. to mid-May) 11:00 am to 8:30 pm. Saturdays and Sundays CLOSED. Mondays 9:00 am to 5:00 pm RETURNS ONLY. (Please note that by special arrangement tapes can be dropped off at the Gallery outside of the hours specified above.)

### ART DOCUMENTARY TITLES AVAILABLE

*Alphabet: The Story of Writing*  
*Pierre Bonnard: In Search of Pure Colour*  
*Mary Cassatt: Impressionist from Philadelphia*  
*And There Were Seven: The Story of A. J. Casson*  
*Cathedral Engineers*  
*Paul Cézanne: The Man and the Mountain*  
*Chagall*  
*Chambers: Tracks and Gestures*  
*[Christo's] Islands*  
*The Cubist Epoch*  
*David: The Passing Show*  
*Degas: The Unquiet Spirit*  
*Delacroix: The Restless Eye*  
*Théodore Géricault: Men and Wild Horses*  
*Germany – Dada*  
*Giotto and the Pre-Renaissance*  
*In a Brilliant Light: Van Gogh in Arles*  
*El Greco*  
*Peggy Guggenheim: Art in Venice*  
*The Hague School: Touched by Nature*  
*Hockney the Photographer*  
*Ingres: Slave of Fashion*  
*Frida Kahlo*  
*Wassily Kandinsky*  
*Le Corbusier*  
*Monsieur René Magritte*  
*Edouard Manet: Painter of Modern Life*  
*Miró: Theatre of Dreams*  
*Henry Moore – The Sculptor*  
*Mystery of Henry Moore*  
*Louise Nevelson in Process*  
*Ben Nicholson: Razor Edge*  
*Georgia O'Keeffe*  
*One Hundred and Fifty Years of Photography: An American Image*  
*Picasso: The Man and His Work, Part I and II*  
*Raphael – Part I: The Apprentice Years*  
*Raphael – Part II: The Prince of Painters*  
*Raphael – Part III: Legend and Legacy*  
*Rodin*  
*Saint-Gaudens: Masque of the Golden Bowl*  
*Georges Seurat: Point, Counterpoint*  
*Steichen: A Century in Photography*  
*Tintoretto*  
*Andy Warhol*  
*Ranch: The Alan Wood Ranch Project*  
*The Architecture of Frank Lloyd Wright*  
*The Real World of Andrew Wyeth*

**Please note that new Film Classics and Art Documentary titles are added regularly. An updated list of titles is available upon request.**

In addition to the circulating Rogers Communications, Inc. Collection, the Audio-Visual Centre has a collection of archival videotapes that must be viewed in the Centre. An appointment for viewing archival tapes is strongly recommended. The archival collec-



tion includes videos by artists such as Colin Campbell, Lisa Steele and Al Razutis and the instructional series by the AGO's Jim Williamson entitled *Media and Methods of the Artist*, in which various techniques are demonstrated, Kenneth Clark's *Civilization* series and much more. Many Gallery programs are also retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment.

Ontario schools, school boards, community colleges and public libraries who send a Purchase Exemption Certificate with their order for loan will be exempt from provincial sales tax.

Enquiries/Reservations: Loans Consultant, Phone: (416) 977-0414, ext. 258. Fax: (416) 979-6646.

**Art Metropole** has an extensive archive comprising over 600 tapes spanning 15 years; tapes are available for viewing on the premises. Art Metropole has a series of artists' videotapes available for sale on VHS. A brochure describing the series is available.

788 King Street West  
Toronto, Ontario  
M5V 1N6  
(416) 367-2304  
Fax: (416) 362-5009

**Charles Street Video** is an artist-run video production and postproduction membership organization.

65 Bellwoods Avenue  
2nd Floor  
Toronto, Ontario  
M6J 3N4  
(416) 365-0564

**The Ed Video Media Arts Centre** is a nonprofit, artist-run access and exhibition centre for video and the media arts. We can assist small and large galleries with technical advice and program and exhibition suggestions free of charge. For a fee, our artist membership is available to facilitate workshops in rural and urban communities. Artists and nonprofit arts organizations may access video production and editing equipment for a yearly fee plus rental charges.

16A Wyndham Street North  
Guelph, Ontario N1H 4E5  
(519) 836-9811 (24-hour answering machine)  
Hours: Monday to Friday, 9:15 am to 5:00 pm.

**Trinity Square Video** is a nonprofit charitable organization dedicated to providing public access to the tools of video and audio production. As well as regular services, the organization offers an extensive workshop program, technical services and a video collection available for in-house viewing. Membership is open to individuals and organizations.

172 John Street, 4th Floor  
Toronto, Ontario M5T 1X5  
Attention: Production Co-ordinator  
(416) 593-1332

**Inter/Access (Toronto Community Videotex)** is an artist-run centre providing education in and access to computers and communications media. A member-

ship is \$50.00/year, enabling 24-hour access and reduced rates on equipment rental. Artists may use our facilities to create images and text, lay out posters and magazines, digitize and paint video images and explore networks and data bases. Hands-on workshops in these areas are held regularly, as well as special events and artists' presentations. Our online network, MATRIX, can be accessed remotely or at I/A to explore the uses of communications systems. A resource data base about electronic art and artists working with computers is being compiled.

001-1179A King Street West,  
Toronto, Ontario  
M6K 3C5  
(416) 535-8601 (voice)  
(416) 535-7598 (data, 8N1)

**Ministry of Culture and Communications**  
Refer to listing under **Audio-Visual Resources - Film**

### E - CRAFTS

The **Ontario Crafts Council** is a registered nonprofit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned stores, the Guild Shop and Craftworks, the Council markets fine handcrafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds and co-operating institutions. Membership in the Ontario Crafts Council is open to all.

The **Craft Resource Centre** of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres and the interested public. The **Craft Resource Centre** produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, and so on. As well, information is available on health hazards in arts and crafts. The **Craft Resource Centre** also has slides available for sale or rental that include kits by media or craftspeople. For information contact:

Manager, Resource Centre  
Chalmers Building  
35 McCaul Street  
Toronto, Ontario, M5T 1V7  
(416) 977-3551  
Fax: (416) 977-3552

### F - DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Canada Council Touring Office. The 1989 *Performing Arts Directory* is computerized to facilitate annual updates. It lists over 350 attractions and services available to the community. This publication is sold for \$15.00. Inclusion in the *Performing Arts Directory* does not necessarily constitute an endorsement of a particular listing



by the Canada Council. *TourPlus* is a magazine aimed at establishing a dialogue between people interested in the dissemination of the performing arts in Canada. A vehicle to promote discussions and exchanges, it is published four times a year. *TourInfo* is an information document on touring activities across Canada: touring projections, availability of performances, information on conferences, meetings, workshops, contact persons, etc., updated regularly. *TourPlus* and *TourInfo* are free of charge. These publications may be ordered by writing to the Information Services, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario, K1P 5V8. Telephone: (613) 598-4342.

*Touring Bulletins* are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (program dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre and puppets. Please contact the Touring Department, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario M5S 1T6, (416) 961-1660, to be included on the mailing list for the *Touring Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

Contact the following for information regarding programs for young audiences (preuniversity ages):

**Prologue to the Performing Arts** is a nonprofit organization providing a wide variety of top quality programs by professional performing artists and companies for young audiences throughout Ontario. These programs, offered in English and French, include theatre, mime, modern dance, opera, tap dance, puppetry, folk, pop, jazz, classical and contemporary music, ballet and storytelling.

2333 Dundas Street West, Suite 506  
Toronto, Ontario  
M6R 3A6  
(416) 535-3545

### G - EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. Other major sources of travelling exhibitions within Ontario are:

**The Canadian Museum of Civilization** (formerly the National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact:

Assistant Director, Exhibitions & Programmes  
Directorate,  
Canadian Museum of Civilization  
100 Laurier Street  
P.O. Box 3100, Station "B"  
Hull, Quebec, J8X 4H2.  
(418) 643-2158  
Fax: (418) 646-9705

**The Canadian Museum of Contemporary Photography** circulates an impressive variety of framed exhibitions of contemporary Canadian photography at minimal cost and difficulty. There are no exhibition fees. Canadian borrowers share transportation costs with CMCP; centres outside Canada assume incoming and outgoing costs, customs and brokerage fees. A **Travelling Exhibitions catalogue** is free to qualified borrowers. For reference, the periodically updated loose-leaf binder can be purchased for \$25.00. Cheques or money orders should be made payable to the Receiver General of Canada. For more information contact:

Travelling Exhibition Coordinator  
Canadian Museum of Contemporary Photography  
P.O. Box 465, Station 'A'  
Ottawa, Ontario, K1N 9N6  
(613) 990-8258.  
Fax: (613) 952-3444

**The McMichael Canadian Art Collection**, Kleinburg, offers small travelling exhibitions drawn from the gallery's permanent collection of works by members of the Group of Seven and their contemporaries, Inuit artists and Indian artists. In addition, the McMichael is circulating a didactic exhibition focusing on the conservation and restoration of works of art. For further information, please contact:

Exhibitions Co-ordinator  
McMichael Canadian Art Collection  
Kleinburg, Ontario, L0J 1C0  
(416) 893-1121  
Fax: (416) 893-2588

**The National Gallery of Canada** will re-introduce a program of exhibitions designed to circulate nationally and internationally as of April 1990. A Directory of Programs and Services, providing information on specific exhibitions and on other services extended by the Gallery is available. For more information, contact:

Coordinator, National Programme  
Exhibitions Division  
National Gallery of Canada  
P.O. Box 427, Station "A"  
Ottawa, K1N 9N4  
(613) 990-7549  
Fax: (613) 993-4385

**The Ontario Crafts Council** offers a variety of craft exhibitions for national and provincial circulation. These exhibitions feature works in ceramic, glass, metal, wood and fibre. For further information please contact:

Curator  
Ontario Crafts Council  
Chalmers Building  
35 McCaul Street  
Toronto, Ontario, M5T 1V7  
(416) 977-3551  
Fax: (416) 977-3552

**The Ontario Science Centre** offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest, with several dozen exhibits, demonstrations, and scientific films. They are



transported by truck and installed in a public place for approximately 17 days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visually challenging collection of framed photographs by Gera Dillon called *Optickles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer Science *Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact:

Extension Office  
Ontario Science Centre  
770 Don Mills Road  
Don Mills, Ontario M3C 1T3  
(416) 429-4100  
Fax: (416) 429-2934

**The Royal Botanical Gardens** offers a variety of lectures and workshops related to indoor and outdoor horticulture, natural history and floral design. A few small exhibits are also available on a limited basis for fairs and exhibitions. For further information, please contact:

Head of Education  
Royal Botanical Gardens  
P.O. Box 399  
Hamilton, Ontario L8N 3H8  
(416) 527-1158, Toll-free (Ontario except area code 807): 1-800-263-8450. From area code 807, call collect.  
Fax: (416) 577-0375

**The Royal Ontario Museum** offers exhibitions for circulation on a broad range of topics related to their collections. The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation across Canada, as well as throughout the province of Ontario. Other provincial programs offered by the department include Travelling School Cases, Resource Boxes, the Dinosaur Museumobile (maiden tour commences May 1990), the In-School Program and the Speakers Bureau, with each program designed to serve various segments of the community. In addition, Museum Advisory Services are provided to provincial, national and international institutions. We may also be contacted regarding French-Language Services and Multicultural Programs offered at the Royal Ontario Museum. For further information, please contact:

Scheduler - Travelling Exhibits  
Royal Ontario Museum  
100 Queen's Park  
Toronto, Ontario M5S 2C6  
(416) 586-5681  
Fax: (416) 586-5863

**TVOntario** offers workshops, consultations, presentations and specific videotapes that demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the

public. This service is available to schools, libraries, community centres, recreation centres, health-care organizations, service groups, art galleries, museums, art clubs and arts councils. Participants learn ways to use various television series and TVO guidebooks to create courses and programs for their groups. For more information, contact:

TVOntario, Utilization Services  
P.O. Box 200, Station "Q"  
Toronto, Ontario M4T 2T1  
(416) 484-2600  
Fax: (416) 484-2725

The following galleries circulate exhibitions to communities in their region:

### Ontario Galleries

Macdonald Stewart Art Centre, Guelph  
Art Gallery of Hamilton  
Agnes Etherington Art Centre, Kingston  
Kitchener/Waterloo Art Gallery, Kitchener  
Oakville Galleries  
The Robert McLaughlin Gallery, Oshawa  
National Gallery of Canada, Ottawa  
Lynnwood Arts Centre, Simcoe  
Laurentian University Museum and Arts Centre, Sudbury  
Thunder Bay Art Gallery  
Art Gallery of Windsor  
Woodstock Public Art Gallery

### Other Provinces

Vancouver Art Gallery  
Royal B.C. Provincial Museum, Victoria  
Glenbow Museum, Calgary  
The Nickle Arts Museum, Calgary  
Edmonton Art Gallery  
Mackenzie Art Gallery, Regina  
Mendel Art Gallery, Saskatoon  
Winnipeg Art Gallery, Man.  
McCord Museum, Montreal  
Musée d'art Contemporain de Montréal  
Musée des Beaux-arts de Montréal  
Beaverbrook Art Gallery, Fredericton  
Dalhousie Art Gallery, Halifax  
Acadia University Art Gallery, Wolfville  
Confederation Centre Art Gallery and Museum, Charlottetown  
Memorial University Art Gallery, St. John's

## OUTREACH ONTARIO/FESTIVALS

**OUTREACH ONTARIO**, a program of the Ministry of Culture and Communications, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Art Collection, the Ontario Science Centre, the Royal Ontario Museum, the Royal Botanical Gardens, Science North and TVOntario.

Refer to the **Booking OUTREACH ONTARIO/Fes-**



**tival Programs** section of this **Catalogue of Extension Services** for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology and many other areas. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province, and the McMichael Canadian Art Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Co-ordinator, Art Gallery of Ontario Extension Services, (416) 979-6638, or the Manager, Agency Operations, Cultural Industries and Industries Branch of the Ministry of Culture and Communications, 77 Bloor Street West, Toronto, Ontario M7A 2R9, (416) 965-6487, Fax (416) 965-5883, or your Regional Services Office.

### SPEAKERS BUREAUS

The Art Gallery of Ontario offers a **Speakers Service**. For more information, see the listings of available topics and speakers in the front section of this **Catalogue** or contact the Administrative Assistant, Extension Services, (416) 977-0414. In order to book the Art Gallery of Ontario **Speakers Service**, kindly complete the **Booking Form/Speakers Service** at the back of the **Catalogue** and forward it to the Administrative Assistant, Extension Services.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs and so on.

National Gallery of Canada, Ottawa, (613) 990-0581,  
Fax (613) 993-4385 (Note: temporarily unavailable)  
Professional Art Dealers Association of Canada, Inc.  
(PADAC), (416) 979-1276, Fax (416) 979-8766  
Royal Botanical Gardens, Hamilton, (416) 527-1158,  
Fax (416) 577-0375  
Royal Ontario Museum, Toronto, (416) 586-5636 or  
586-5685, Fax (416) 586-5863



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## EXHIBITIONS AVAILABLE FOR CIRCULATION

December, 1989

### PROVINCIAL:

SMS: A Collection of Original Multiples  
(CONTACT Exhibition)

### DATES AVAILABLE FOR CIRCULATION:

March - August, 1990

For the Record: Ontario Women Graduates in  
Architecture 1920-1960

June - August, 1990

Towards A Lyrical Abstraction: The Art of  
L.A.C. Panton (w.t.)

March - June, 1991

Barbara Hepworth: Sculpture and Works on  
Paper (w.t.) \*

December, 1991 - August, 1992

Auguste Bouquet and the Symbolism of *La  
Caricature* (w.t.) \*

December, 1991 - August, 1992

Canadian Art and Mexico (w.t.) \*

January, 1992 - September, 1992

Urban Visions (w.t.) \*

February, 1992 - November, 1992

Anne Langton, Gentlewoman Artist

March, 1992 - November, 1992

In the Name of Art, In the Name of Science:  
Considerations of Conservation (w.t.) \*

April, 1992 - March, 1993

Gerhard Richter: *Helga Matura*  
(AGO Collection in Focus) \*

September, 1992 - January, 1993

Walter Trier: Doll-Land

October, 1992 - June, 1993

The Williamson Collection of Inuit Sculpture  
(w.t.) \*

October, 1992 - September, 1993

Michael Snow: Around Wavelength

January - December, 1993

### PROVINCIAL/NATIONAL/INTERNATIONAL:

Spirit in the Landscape

January, 1990 - September, 1991

NOTE: The "\*" indicates an exhibition which is part of the 25th anniversary celebration.















# Catalogue of Extension Services 1992



Art Gallery of Ontario







In order to use the **Catalogue of Extension Services** effectively, it is important to update the Catalogue annually, upon receipt of the new inserts. When the following changes to last year's Catalogue are made, your binder will accurately reflect the services that are currently available to your community.

Please note that exhibition titles often change. Updated and previous working titles are indicated below, and also in the **List of Exhibitions in Alphabetical Order**.

**The following pages are outdated. Please remove them from your binder:**

Front cover  
How to Update Your Catalogue of Extension Services 1991  
Title page/List of Exhibitions in Alphabetical Order  
Acknowledgements/Contents  
Extension Services Past Year's Programs 1990  
Foreword  
Extension Services Personnel  
Speakers Service  
Advisory Service

### **"Artists with Their Work"**

#### **CONTACT 1990-91**

##### **Film**

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak. A Fraser Elliott Foundation Canadian Contemporary Exhibition  
Spirit in the Landscape

##### **Multimedia**

Confrontations of Form  
Greg Curnoe: Rubber Stamp Books and Collages  
Impressionism and Its Context  
Inquiries: Language in Art  
Towards a Lyrical Abstraction: The Art of L.A.C. Panton

##### **Painting and Drawing**

Bertram Brooker: Progression (AGO COLLECTION IN FOCUS)  
Lucius R. O'Brien: Visions of Victorian Canada  
Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition

##### **Prints**

German Woodcut in the 20th Century

##### **Sculpture**

The Historic Period in Canadian Inuit Art (working title)  
Jacques Lipchitz: A Life in Sculpture

##### **Calendar**

Discard the removed preliminary information and place the expired program and exhibition listings in the **Past Exhibitions** section. In order to confirm that your binder has been updated properly, refer to the new Contents listings.

*Insert the following pages, program and exhibition listings in your binder under the appropriate divider:*

Front cover  
Title page/List of Exhibitions in Alphabetical Order  
Acknowledgements/Contents  
Extension Services Past Year's Programs 1991  
Extension Services Personnel

### **"Artists with Their Work"**

#### **CONTACT 1992-93**

Henry Moore: Mother and Child Prints  
Lovis Corinth: *Das ABC Portfolio*  
Memories and Myths: Drawings by Janet Kigusiuq and Victoria Mamnguqsualuk

##### **Film**

Avant-Garde Classics of the 1920s ARTREACH 25

##### **Multimedia**

Medals and Myths (working title)  
"The Return to Natural Truth": Barbizon and Hague School Artists Echo the Golden Age of Dutch Painting (working title)  
Unikkaatuat: Stories that are True. An Examination of the Art of Talirunili and Davidialuk

##### **Painting and Drawing**

Charles Comfort: *Lake Superior Village* (AGO COLLECTION IN FOCUS)  
Matta: Psychological Morphology (AGO COLLECTION IN FOCUS)

##### **Photography**

Edouard-Denis Baldus: Héliogravures. "Les Principaux Monuments de la France" (working title)

##### **Sculpture**

Roland Poulin: Works from the Collection of the Art Gallery of Ontario (working title)

##### **Calendar**

#### **Booking Form/Exhibitions**

#### **Booking Form/Speakers Service**

#### **"Artists with Their Work" Booking Form**

*This page may be discarded when your 1992 Catalogue of Extension Services is updated.*







# CATALOGUE OF EXTENSION SERVICES 1992

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Circulating Exhibitions  
"Artists with Their Work"  
Speakers Service  
Advisory Service

Resource Information  
*Granting Agencies*  
*Program Sources*

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**Art Gallery of Ontario**  
**Extension Services**  
317 Dundas Street West  
Toronto, Ontario  
M5T 1G4  
(416) 977-0414  
(416) 979-6666 FAX

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**The Art Gallery of Ontario is funded by the people of Ontario through the Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto, Communications Canada and The Canada Council.**

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**Front Page**

Massimiliano Soldani-Benzi (Italian, 1656-1740), *Minerva*; bronze H. 31.5 cm.  
Collection Art Gallery of Ontario. Gift of Margaret and Ian Ross, 1982.



## LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

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**The Allegorical Sculpture of Walter S. Allward**  
(working title)

**Anne Langton, Gentlewoman Artist**

**The Artists' Mecca: Canadian Art and Mexico**  
ARTREACH 25 (previously listed as *Canadian Art and Mexico*)

**Avant-Garde Classics of the 1920s** ARTREACH 25

**Barbara Hepworth: The Art Gallery of Ontario Collection** ARTREACH 25 (previously listed as *Barbara Hepworth: Sculpture and Works on Paper*)

**Charles Comfort: Lake Superior Village** (AGO COLLECTION IN FOCUS)

**Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait** (CONTACT exhibition)

**Edouard-Denis Baldus: Héliogravures, "Les Principaux Monuments de la France"** (working title)

**The Earthly Paradise: Arts and Crafts by William Morris and His Circle in Canadian Collections**  
(working title) (previously listed as *Art and Nature: William Morris in Canadian Collections*)

**FREE WORLDS: Metaphors and Realities in Contemporary Hungarian Art** (previously listed as *Recent Contemporary Hungarian Art*)

**Gerhard Richter: Helga Matura** ARTREACH 25 (AGO COLLECTION IN FOCUS)

**Hannah Höch: 1889-1978: Collages**

**Henry Moore: Mother and Child Prints** (CONTACT exhibition)

**In the Name of Art, In the Name of Science: Considerations of Conservation** ARTREACH 25

**Inuit Sculpture: The Williamson Collection**  
ARTREACH 25 (previously listed as *The Williamson Collection of Inuit Sculpture*)

**John Massey: Six Prints** (CONTACT exhibition) (previously listed as *John Massey - Prints*)

**Louis Corinth: Das ABC Portfolio** (CONTACT exhibition)

**Luke Anguhadluq** (working title)

**Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario** (CONTACT exhibition) (previously listed as *The Lyrical Vision of Emil Carlsen*)

**Matta: Psychological Morphology** (AGO COLLECTION IN FOCUS)

**Medals and Myths** (working title)

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**"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints** (previously listed as *French Nineteenth-Century Prints from the Dales Collection*)

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The Power Plant, Toronto  
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## **Sylvie Bélanger: Installation**

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## **Will Gorlitz: Painting**

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## **Lucius R. O'Brien Visions of Victorian Canada**

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**Lupe Rodriguez: Painting**

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**Ian Murray: Video Installation**

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**Charles Comfort: Lake Superior Village** (AGO COLLECTION IN FOCUS)

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**Kim Moodie: Painting and Drawing**

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**Kim Moodie: Painting and Drawing**

"Artists with Their Work" Program  
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### **Michael Balser: Video**

"Artists with Their Work" Program  
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### **Kate Wilson: Painting and Drawing**

"Artists with Their Work" Program  
Exhibition  
Durham Art Gallery  
November 28–January 11, 1991

### **Kate Wilson: Painting and Drawing**

"Artists with Their Work" Program  
Workshop  
Durham Art Gallery  
November 30, 1991

### **Paul Hutner: Painting**

"Artists with Their Work" Program  
Workshops  
The Art Gallery of Peterborough  
December 4–6, 1991

### **Paul Hutner: Painting**

"Artists with Their Work" Program  
Exhibition  
The Art Gallery of Peterborough  
December 5, 1991–January 12,  
1992

### **The Pear and Its Pips: Auguste Bouquet and *La Caricature***

ARTREACH 25  
Speakers Service  
Glendon Gallery, Toronto  
December 13, 1991

### **Barbara Hepworth: The Art Gallery of Ontario Collection**

ARTREACH 25  
Thames Art Gallery, Chatham  
Cultural Centre  
December 14–January 12, 1992

### **Victorian Magazine Illustrations: Selected Wood-Engravings from the Garrow Collection**

CONTACT Exhibition  
Laurentian University Museum  
and Art Centre, Sudbury  
December 19, 1991–January 12,  
1992

### **Robert Fones: A Selected Survey**

Thunder Bay Art Gallery  
December 20, 1991–February 09,  
1992



## PERSONNEL

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Art Gallery of Ontario  
Extension Services  
317 Dundas Street West  
Toronto, Ontario  
M5T 1G4  
(416) 977-0414  
(416) 979-6666 FAX

**Glenda Milrod**  
Head  
(416) 979-6605 (direct line)

**Ann Szeto**  
Administrative Assistant

**Marcie Lawrence**  
Program Coordinator  
"Artists with Their Work" and  
OUTREACH ONTARIO/Festival Programs  
(416) 979-6638 (direct line)

**Wilma Sanson**  
Scheduling Coordinator  
(416) 979-6637 (direct line)

**Tim Hardacre**  
Installation Officer

**Curtis Strilchuk**  
Installation Officer

**Kim Telford**  
Secretary







## SPEAKERS SERVICE

Through **Speakers Service**, Extension Services expands the exhibition program by making various staff members, docents or artists featured in the exhibitions available to come to your community. The selected speaker can provide a walking tour and/or slide-illustrated lecture on the AGO exhibition on view at your centre or address a general art subject.

Aside from the many designated ARTREACH 25 events, you may help us celebrate our partnership with the province this year through Speakers Service. Consider enhancing your permanent collection and temporary exhibitions with a Speakers Service event or inviting an AGO staff member to participate in your panel discussions. If you are bringing an organized tour for your members to the AGO, you might take advantage of the Speakers Service program prior to your trip by booking a workshop on docent training or one of the many talks designed to highlight the masterpieces of the AGO. Most Speakers Service events will run approximately 45 minutes to one hour.

Since Speakers Service is designed for the needs of our clients, we encourage your assistance in expanding our list of subjects and formats to better satisfy the interests of your community. The following subjects are those available at this time, but do not hesitate to suggest others. Please also be reminded that French service may be arranged upon request.

### Talks Relating to Travelling Exhibitions/\*Film Programs

Anne Langton, Gentlewoman Artist

The Artists' Mecca: Canadian Art and Mexico ARTREACH 25

\*Avant-garde Classics of the 1920s ARTREACH 25

Barbara Hepworth: The Art Gallery of Ontario Collection ARTREACH 25

Charles Comfort: *Lake Superior Village* (AGO COLLECTION IN FOCUS)

Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait (CONTACT 1991-92)

FREE WORLDS: Metaphors and Realities in Contemporary Hungarian Art

Gerhard Richter: Helga Matura ARTREACH 25 (AGO COLLECTION IN FOCUS)

Hannah Höch: 1889-1978/Collages

In the Name of Art, In the Name of Science: Considerations of Conservation ARTREACH 25

Inuit Sculpture: The Williamson Collection ARTREACH 25

John Massey: Six Prints (CONTACT 1991-92)

Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario (CONTACT 1991-92)

The Pear and Its Pips: Auguste Bouquet and *La Caricature* ARTREACH 25

"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints

Robert Fones: A Selected Survey

Urban Inscriptions ARTREACH 25

### General Art Subjects

5000 years of Ontario Art

American Avant-garde Film (Postwar to Present)

American Art

Art of Australia and New Zealand

Canadian Avant-garde Film (1960s to Present)

Canadian and International Avant-garde Film

Canadian Watercolours: A Painter's View

Canadian Art up to 1960

Connoisseurship

Contemporary Canadian Printmaking

Contemporary Printmaking

Documentary Film

Early 20th Century Abstraction

English Countryhouse

Fakes and Forgeries

Film as a 20th Century Art Movement (e.g. Film in the Context of Cubism, Futurism, Constructivism, Abstract Expressionism, etc.)

Film Programming

History of Collage

History of Printmaking Techniques

History of Small Panel Painting

History of Small Panel Oil Painting

History of Watercolours: A Painter's View

Images of Women in Art

Impressionism: Painting and Music

Inspiration and Risk-taking: Following through on Intuition

Looking at Art: How to Use the Gallery

Mainstream Film (European and Chinese)

Master Drawings

Masterpieces of AGO Collection

Ontario Landscape Painting

Original Prints: How to Recognize them

Pornography/Censorship in Film

Portraiture

Printmaking: Historical Views

Selected Topics in Prints

Selected Topics in Modern Art (1800-1940)

Soviet Avant-garde Film of the 1920s

Techniques of Printmaking

The Marchesa Casati

The European "Art" Film (Antonioni, Godard, Fassbinder, *et al*)

The Uses and Necessity of Art in the 1990s: Contemporary Symbols In and Out of Art

Understanding and Managing the Creative Process: Applying it to Everyday Living

Violence in Film

Walter Trier: Doll-Land

Why Artists Make Prints

Woodcuts/Relief Prints

### Talks Relating to Museum Studies

Audience Research: Concepts and Methodologies

From the Greeks to the Guggenheims: the History and Highlights of the Western Art Museum

Team-based Exhibit Development: Curatorial and Education Partnership



## SPEAKERS SERVICE

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### Talks and Workshops on Docent Training

Docent Training (General)  
Docent Training for the Secondary School Level  
Learning to Look  
Memory Training  
Peer Evaluation  
Presentation Skills

### Community Responsibilities

When requesting a Speakers Service event, complete the **Booking Form/Speakers Service**, selecting or suggesting the subject and the format (e.g., walking tour, lecture) with preferred dates, and forward it to the Administrative Assistant, Extension Services. *It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of 15.* If a lecture is requested, adequate space, as well as specific equipment needs, must be arranged. In addition, we request that our **Evaluation Form/Speakers Service** be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$150 per event. Bookings for Speakers Service should be received at least two months in advance. Similarly, cancellations must be indicated two weeks in advance, or the full fee will be charged to compensate the speaker for lost preparation time.

### Art Gallery of Ontario Extension Services Responsibilities

Upon receipt of your **Booking Form/Speakers Service**, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker, and will supply appropriate publicity materials and support in consultation with the hosting centre. All transit arrangements will be undertaken from this office, and all additional costs, such as hotel, meals, slide duplication, etc., will be borne by AGO Extension Services.

### Speakers Available

Christine Boyanoski, Associate Curator, Canadian Historical Art  
Moir Clark, Studio Instructor, Anne Tanenbaum Gallery School  
Barry Coombs, Studio Instructor, Anne Tanenbaum Gallery School  
Susan Daugherty, Studio Visit Artist, Anne Tanenbaum Gallery School  
Robert Fones, Artist  
Peter Gale, Head, Exhibit Interpretation and Programming  
Sheila Greenspan, Education Director  
Cathy Jonasson, Curator, Film Department  
Serena Keshavjee, Guest Curator, Prints and Drawings  
Arya Lavallée, Education Officer, Young Adults Program, Gallery Tours and School Programs  
Katharine Lochnan, Curator, Prints and Drawings  
Christina Ritchie, Assistant Curator, International Contemporary Art  
Brenda Rix, Guest Curator, Prints and Drawings  
Jim Shedden, Assistant Programmer, Film Department  
Doug Stratford, Studio Instructor, Anne Tanenbaum Gallery School  
Pat Sullivan, Education Officer, Young Adults Program, Gallery Tours and School programs  
David Wistow, Education Officer, Exhibit Interpretation and Programming  
Douglas Worts, Education Officer, Exhibit Interpretation and Programming  
Robert Wuetherick, Docent, Adult Touring Programs  
Norman Zepp, Curator, Inuit Art



For several years, the Art Gallery of Ontario has offered an informal advisory service to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming and board/staff relationships.

The **Advisory Service** is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project indicating the type of information required. Questions may be answered by telephone or correspondence, or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation and lighting of works of art.
3. Design of exhibition galleries and support spaces including technical criteria.
4. Sources of materials and services.

The Advisory Service can also assist in the training of your technical staff, either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.







## **"ARTISTS WITH THEIR WORK" PROGRAM**

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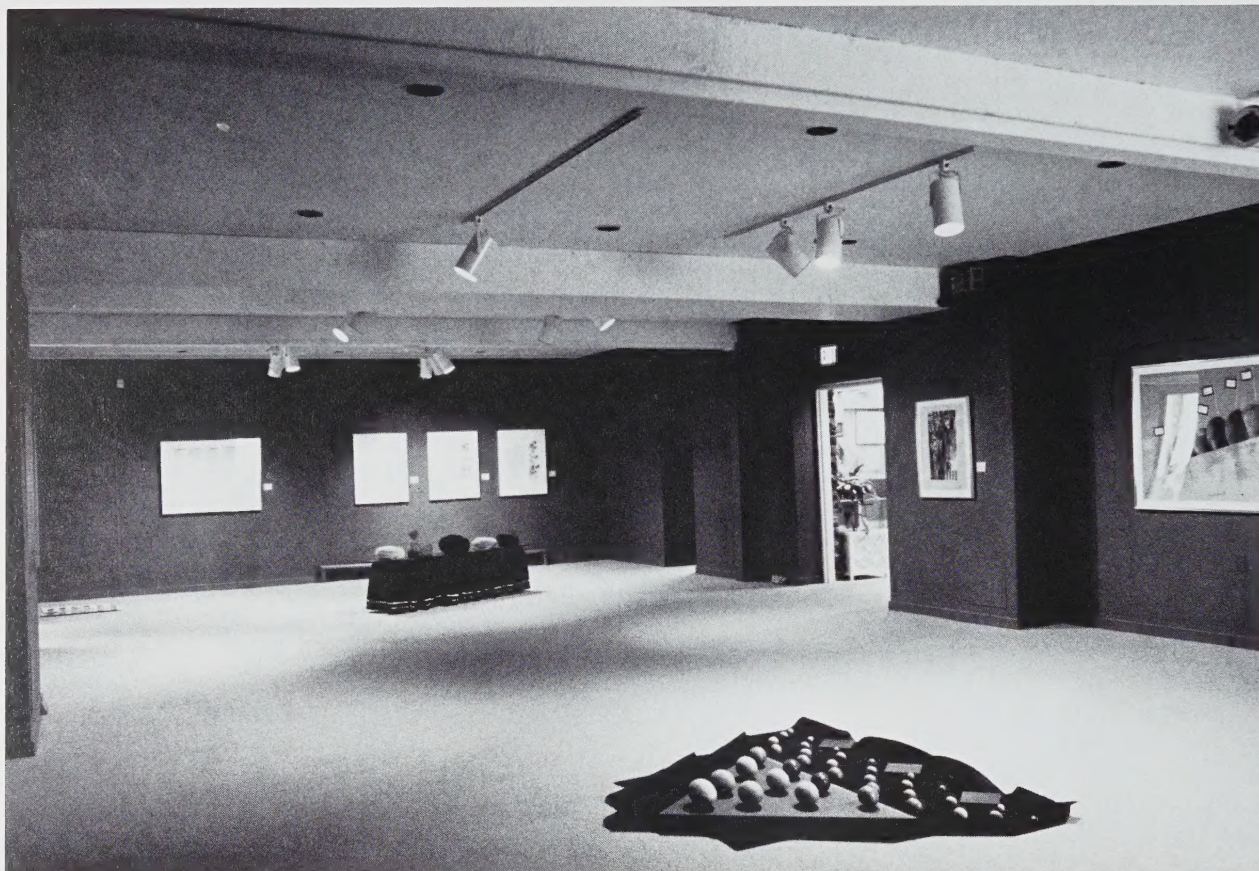


**George Raab's** workshop at Whitby Arts Inc., The Station Gallery, May 1991.



## "ARTISTS WITH THEIR WORK" PROGRAM

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Installation view of **Sarindar Dhaliwal's** exhibition at the Laurentian University Museum and Art Centre, Sudbury, April/May 1989.

The "Artists with Their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition that remains on view for at least three to four weeks, the artist is available to visit the community. The artist can be present in the community to lecture on his or her own work, conduct workshops or participate in related community activities for one to three days. The artist's workshop may concentrate on such areas as techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching and engraving; and conceptualization and development of film, photography, video and performance projects.

Artists working in film, video and projects and performance may be requested for an evening session, a day-long conference or a weekend workshop, without

an accompanying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator at the AGO acting in an advisory capacity.

The "Artists with Their Work" Program may be used by provincial galleries, art clubs, libraries and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation, and for this reason the program is not available to centres in the Metropolitan Toronto area.



## "ARTISTS WITH THEIR WORK" PROGRAM

### BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the Program Coordinator to discuss your program before approaching the artist. All requests should be accompanied by a completed **"Artists with Their Work" Program Booking Form** and mailed to the Program Coordinator, Art Gallery of Ontario, Extension Services.

Please refer to the **"Artists with Their Work" Program Catalogue** for further information on individual artists. Additional biographical information and visual material on the participating artists are available through the Program Coordinator. All arrangements with the participating artists will be made by the Program Coordinator. Please be aware that there is a selection of artists who can provide a workshop or lecture in French.

All requests for "Artists with Their Work" Program exhibitions and screenings to be held before April 1993 should be received by the Program Coordinator by the spring of 1992. Program requests for the period April 1993 to March 1994 should be submitted by January 1993.



**Lupe Rodriguez** and William Withrow, AGO Director Emeritus at the Tom Thomson Memorial Art Gallery, Owen Sound, for the opening of the artist's exhibition, November 1991 (Artreach 25 event)

### PARTICIPATING ARTISTS BY MEDIUM 1992

#### Film

Mike Cartmell  
Robert Cowan  
Philip Hoffman  
Mike Hoolboom  
Annette Mangaard  
Midi Onodera  
Kalli Paakspuu  
Gary Popovich  
Steven Sanguedolce  
Barbara Sternberg

#### Painting and Drawing

Stephen Andrews  
Sheila Ayearst  
Rebecca Baird  
Carlo Cesta  
Cathy Daley  
Sarindar Dhaliwal  
Peter Dykhuis  
Ric Evans  
Robert Flack  
Janice Gurney  
Paul Hutner  
Ron Martin  
Kim Moodie  
Andy Patton  
Ron Shuebrook  
Howard Simkins  
Arlene Stamp  
Julie Voyce  
Ben Walmsley  
Kate Wilson  
Tim Zuck

#### Performance

Phillip Barker  
Paul Couillard  
Annette Mangaard  
Paulette Phillips

#### Photographic Works

Barbara Astman  
Sheila Ayearst  
Robert Flack  
Janice Gurney  
Fern Helfand  
Justin Wonnacott

#### Printmaking

Lee Dickson

#### Sculpture/Installation

Barbara Astman  
Rebecca Baird  
Michael Balser  
Phillip Barker  
Sylvie Bélanger  
Tom Benner  
Magdalen Celestino  
Carlo Cesta  
Sarindar Dhaliwal  
Lee Dickson  
Jamelie Hassan  
Gordon Lebrecht  
Ginette Legaré  
Micah Lexier  
Ron Martin  
Ian Murray  
Louise Noguchi  
Lee Paquette  
Nancy Paterson  
Reinhard Reitzenstein  
Brian Scott  
An Whitlock  
Shirley Yanover  
Akira Yoshikawa

#### Video

Rhonda Abrams  
Michael Balser  
Marusia Bociurkiw  
Paul Couillard  
Dennis Day  
Ian Murray  
Nancy Paterson  
Tess Payne  
Paulette Phillips  
Susan Rynard  
Kim Tomczak

#### Artists Available for Lectures and Workshops in French

Sylvie Bélanger  
Paul Couillard  
Sarindar Dhaliwal  
Ginette Legaré  
Gary Popovich



Installation view of **Oliver Girling's** exhibition at the Laurentian University Museum and Art Centre, Sudbury, February/March 1989.



## "ARTISTS WITH THEIR WORK" PROGRAM

### RESPONSIBILITIES

#### The Exhibiting Centre:

1. **Liaison:** Will inform the Program Coordinator at the AGO of all arrangements and maintain this contact before, during, and at the conclusion of the program. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. It is up to the Exhibiting Centre to set the maximum daily allowable expense level. The Exhibiting Centre will not billet the Artist in a private home unless with the express wishes of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "All Risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour that may be required in loading and unloading the shipping vehicle, or installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition in consultation with the Artist if necessary. Will not intersperse or combine this exhibition with works by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts or bases, cleaned or repaired except with the permission of the Artist. The Exhibiting Centre is encouraged to document the works of art in Condition Reports, both upon receipt and before departure from their institution.
7. **Damage or Loss:** In the case of breakage, deterioration, loss or theft of any of the Artist's works, will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair or attempt to correct any damage without the written permission of the Artist.
8. **Workshop supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshops or lectures.

11. **Rewrapping/Crating:** Will be responsible for securely rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue, or an information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following exact credit line on all publicity and promotional material including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases and invitations and will instruct newspaper/magazine reviewers to use this credit line **exactly**:

'An "Artists with Their Work" Program which is organized by the Art Gallery of Ontario Extension Services.'

15. **Slides of Installations:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works and all works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation, or other modification in the work that would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan or distribution with the exception of reproduction for purpose of education, publicity, archival documentation, or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:

More than 90 days' notice:	No fine
From 90 to 30 days' notice:	50% of the Artist's fees
Less than 30 days' notice:	100% of the Artist's fees

#### Art Gallery of Ontario:

1. **Initial Contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Forms:** Will initially confirm the Program request in a **Confirmation of Booking Form**, which will be sent to both Artist and Exhibiting Centre. Fi-



## "ARTISTS WITH THEIR WORK" PROGRAM

nalized details for the program will be made in the interim and copies of the contractual **Agreement Form** will be sent out for signatures four months in advance of the program's start date.

3. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre within Ontario.
4. **Insurance:** When works of art are picked up/delivered in an AGO vehicle or while they are in storage at the AGO, they will be co-insured by the AGO (as shipper/storer) and the Exhibiting Centre. The Exhibiting Centre must insure the works at all times, whether in transit or on exhibition.
5. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre within Ontario. Normally, travel costs for only one return trip will be covered.
6. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre), and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
7. **Damages:** The Art Gallery of Ontario will be held harmless from damage that may occur to the works loaned.
8. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchases will be directed to the Artist or the Artist's agent.

### Artist:

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition including titles, execution dates, media, installed dimensions (and dimensions of wrapped objects for shipping purposes if different from installed sizes), and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc. directly with the Exhibiting Centre.
6. **Communication:** Will communicate all program plans and changes to the Program Coordinator.
7. **Preparation:** Will be responsible for wrapping works securely for shipping to Exhibiting Centre and will ensure that all works are consolidated at one point for pick-up. The Artist is encouraged to document the condition of all works before departure and within two weeks of their return.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of the screening dates.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and

will enclose Social Insurance Number and invoices to the Program Coordinator.

10. **Exhibition/Screening, Workshop, or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art, all works incidental to the creation of the exhibited works of art, and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.



Lecture by **Akira Yoshikawa** at The Gallery/Stratford, May 1990.



### GUIDELINES FOR CENTRES HOSTING "ARTISTS WITH THEIR WORK" EXHIBITIONS

The "Artists with Their Work" Program is interested in continuing to provide exhibitions of contemporary art and in making the program as accessible as possible to art galleries in Ontario. The following guidelines will be applied to new and existing clients of the program. We are able to be more flexible in the application of criteria due to the fact that the exhibited works of art are not from the Art Gallery of Ontario's permanent collection. It should be noted that artists will be advised of any limitations or potential risks (i.e., lacking in environmental controls, security or fire detection) in exhibiting conditions at a centre interested in booking their work.

The guidelines that follow indicate that we have been able to relax some of the more difficult conditions to attain in the areas of **Temperature** and **Relative Humidity** controls. We continue to recommend guidelines in the controls of temperature and relative humidity, but will not enforce strict adherence to the specified levels. We would, however, prefer as little fluctuation as possible and if necessary will suggest to the exhibiting centre the option of selecting alternate media or changing the dates to a more stable time of year.

**Lighting** levels and policies have not changed and we continue to advocate that **Security** and **Fire Alarm Systems** should be in use. However, as long as a centre is able to guarantee that the required insurance coverage has been obtained with the existing security conditions and that the local fire safety regulations have been met, placement of "Artists with Their Work" programs will be considered.

Centres should be aware that these new guidelines do not absolve them from the responsibility of upgrading or gradually working toward Canadian museum exhibiting standards. We would still like to emphasize the advantages of upgrading gallery spaces when necessary. The exhibiting centres will benefit in the long term and will be able to assure artists of safer exhibiting opportunities.

#### Lighting

Exhibiting spaces must be equipped with incandescent lighting systems/track lighting that have the capacity to reduce light levels to acceptable guidelines. The intensity or level of illumination permitted depends on the media, material and condition of the works to be exhibited, as listed below.

- a) **High sensitivity to light – 50 lux:** All materials or works of art primarily or partially composed of materials having a low tolerance for light, i.e., drawings, prints, watercolours, tinted or coloured photographs, oil or acrylic paintings on paper, textiles, including some paintings on canvas, and certain organic materials with coloured surface or unstained bare wood.
- b) **High to medium sensitivity to light – 50 to 150 lux:** Art works composed of materials that are

slightly more tolerant, but still not immune to light damage, i.e., photographs (silver gelatin), polychrome (gilt or oil based coatings), contemporary installation works (mixed media or coloured surfaces), most organic carving materials (ivory, bone, antler, etc., provided that the surface has not been coloured). The actual level of illumination for works in this category depends on their condition.

- c) **Medium sensitivity to light – 150 lux:** Most paintings (oil on canvas or panel), contemporary paintings (with no restrictions), stained or finished wood.
- d) **Low sensitivity to light – 150 to 1,000 lux:** Art works or materials that are able to tolerate much more light without negative side effects, i.e., stone, metal (bronze, steel, etc.), ceramic and glass, some types of contemporary installation materials (sand, wire, mesh, rubber, plastic, etc.).

Centres must have access to a light meter to monitor the installed works of art to assure that the above lighting policy is adhered to. If fluorescent lighting is present, ultraviolet filters must be used. All sources of natural daylight must be eliminated or covered.

#### Security

Exhibitions must be in view of an attendant at all times when open to the public. Exhibition gallery space must be locked securely during closing hours and should have a central security alarm system that is connected to a police station.

#### Fire Detection/Protection

Exhibition spaces should have a fire alarm system that is connected to a fire station through a central system. In addition, dry chemical fire extinguishers must be installed in the gallery space or in close proximity and be in sufficient numbers for the size of the space.

#### Temperature and Relative Humidity

Exhibiting centres should aim to maintain temperature and humidity as steady as possible. They should be monitored on a daily basis over a year in order to establish the most stable time of year with the least amount of fluctuation.

The recommended temperature level for exhibition spaces is between 20°C and 22°C. The recommended guideline for relative humidity is 50% with daily fluctuations not exceeding 3%. Although these temperature and humidity levels are recommended, it is acknowledged that seasonal changes, geographic locations, and temporary facilities create difficulties in attaining them.

#### Supplementary Activities

While hosting "Artists with Their Work" Programs, the exhibition space must be reserved exclusively for these exhibitions and free from any activities involving smoking, eating or drinking.

In addition, all of the requirements/responsibilities as specified on the "Artists with Their Work" Program Agreement Form must be followed.



## "ARTISTS WITH THEIR WORK" PROGRAM

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### UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1992-1993

**Sheila Ayeerst: Painting and Photographic Juxtapositions**

St. Lawrence College Saint-Laurent Art Gallery,  
Kingston

January 8-30, 1992

**Magdalen Celestino: Sculpture**

McIntosh Gallery, University of Western Ontario,  
London

January 9-February 9, 1992

**Barbara Astman: Photographic Works**

Laurentian University Museum and Art Centre,  
Sudbury

January 15-February 9, 1992

**Brian Burnett: Painting**

Thames Art Gallery, Chatham Cultural Centre

January 17-February 16, 1992

**Tess Payne, Susan Rynard and Kim Tomczak:  
Video Screenings and Symposium**

Hamilton Artists Inc. and McMaster University Art  
Gallery, Hamilton

January 24, 1992

**Louise Noguchi: Installation**

Dundas Valley School of Art

January 27-February 14, 1992

**Michael Balser: Video Installation**

Macdonald Stewart Art Centre, Guelph

January 28-March 1, 1992

**Stephen Andrews: Painting and Drawing**

Oakville Galleries: Centennial Gallery

February 2-March 22, 1992

**Barbara Sternberg: Video Screening**

The Art Gallery of Peterborough

February 5-6, 1992

**Phillip Barker: Video Screening**

Macdonald Stewart Art Centre, Guelph

February 6, 1992

**Susan Rynard: Video Screening**

The Art Gallery of Peterborough

February 12-13, 1992

**Janice Gurney: Painting**

Dundas Valley School of Art

February 17-March 6, 1992

**Michael Balser: Film Screening**

The Art Gallery of Peterborough

February 19-20, 1992

**Kim Tomczak: Video Screening**

Macdonald Stewart Art Centre, Guelph

February 20, 1992

**Kim Moodie: Painting and Drawing**

Art Gallery of Algoma, Sault Ste. Marie

February 20-March 22, 1992

**Steven Sanguedolce: Film Screening**

Hamilton Artists' Inc.

February 28-29, 1992

**Micah Lexier: Installation**

The Temiskaming Art Gallery, Haileybury

March 3-April 4, 1992

**Rebecca Baird: Painting**

White Water Gallery, North Bay

March 5-28, 1992

**Barbara Astman and Peter Dykhuis: Painting/  
Installation**

The Art Gallery of Peterborough

March 5-April 5, 1992

**Paul Hutner: Painting**

The Gallery/Stratford

March 6-April 12, 1992

**Peter Dykhuis: Painting/Installation**

The Art Gallery St. Thomas-Elgin, St. Thomas

March 20-April 19, 1992

**Sheila Ayeerst**

Tom Thomson Memorial Art Gallery, Owen Sound

March 27-April 26, 1992

**Julie Voyce: Graphic Works**

Whitby Arts Inc, The Station Gallery

April 4-26, 1992

**An Whitlock: Sculpture**

Dundas Valley School of Art

April 6-24, 1992

**Barbara Astman: Photographic Works**

Thunder Bay Art Gallery

April 10-May 10, 1992

**Ginette Legaré: Installation**

White Water Gallery, North Bay

May 7-30, 1992

**Ben Walmsley: Painting**

Oakville Galleries: Gairloch Gallery

May 11-July 5, 1992

**Phillip Barker and Reinhard Reitzenstein: Outdoor  
Sculpture Exhibition**

The Art Gallery of Peterborough, Festival of Lights

June 17-July 26, 1992

**Rebecca Baird: Painting**

The Lindsay Gallery

June 26-July 18, 1992

**Group Show**

Tom Thomson Memorial Art Gallery, Owen Sound

Summer 1992

**Lee Paquette: Sculpture**

Hamilton Artists' Inc.

July 3-August 1, 1992

**Rebecca Baird, Peter Dykhuis, Louise Noguchi,  
Reinhard Reitzenstein, An Whitlock, Akira  
Yoshikawa: Group Outdoor and Indoor Sculpture  
Exhibition**

Whitby Arts Inc., The Station Gallery, Heritage  
Festival

September 12-October 18, 1992

**Jamelie Hassan: Painting/Installation**

Thames Art Gallery, Chatham Cultural Centre

October 1992



## "ARTISTS WITH THEIR WORK" PROGRAM

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**Justin Wonnacott: Photography**

St. Lawrence College Saint-Laurent Art Gallery,  
Kingston  
October 7–31, 1992

**Sheila Ayearst: Painting**

The Temiskaming Art Gallery, Haileybury  
October 13–November 14, 1992

**Stephen Andrews: Painting and Drawing**

Macdonald Stewart Art Centre, Guelph  
October 24, 1992–January 3, 1993

**Rebecca Baird and Sarindar Dhaliwal: Installation**

Grimsby Public Art Gallery  
November 15–December 6, 1992

**Akira Yoshikawa: Installation**

Tom Thomson Memorial Art Gallery, Owen Sound  
November 1992

**An Whitlock: Sculpture**

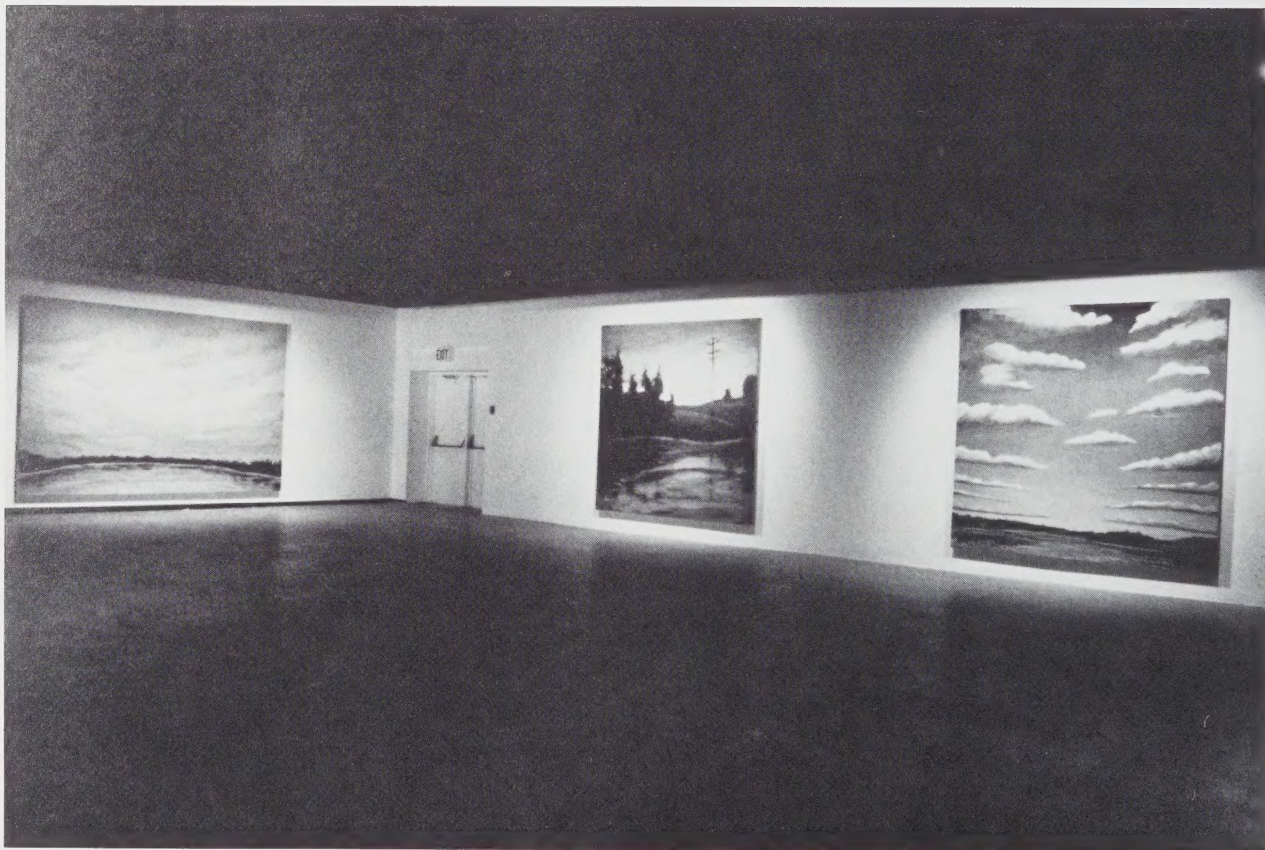
Art Gallery of Northumberland, Cobourg  
March 7–April 11, 1993

**Barbara Astman: Photographic Works**

The Robert McLaughlin Gallery, Oshawa  
March 18–May 9, 1993

**Reinhard Reitzenstein: Sculpture**

Thunder Bay Art Gallery  
June 1993



Installation view of **Rae Johnson's** exhibition at the Oakville Galleries, Centennial Gallery, September 1990.





Henry Moore (British, 1870-1986), *Ideas for Sculpture*, 1966; lithograph, 29.2 x 24.1 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.



**CONTACT – GENERAL INFORMATION**

CONTACT has been developed to meet the needs of communities that do not have the facilities to house exhibitions offered by our ongoing Extension Services program. The CONTACT series encompasses a number of small-sized exhibitions, primarily of original works drawn from various disciplines.

Upon first booking a CONTACT exhibition, we will forward a **Standard Facilities Report** form to be completed and returned in order for us to process your exhibition request. Staff from the Art Gallery of Ontario are available to visit your centre to be of assistance. If you have any questions on care and handling or installation of works of art, consult the **Care and Handling of Circulating Exhibitions** section in this Catalogue. Complete the **Booking Form/Exhibitions** and forward it to the Scheduling Coordinator, Extension Services.

**NOTE:** Since AGO staff do not accompany CONTACT exhibitions, we request that hosting galleries provide the AGO with some slides to document the installation.

For more information regarding the responsibilities of a centre hosting a CONTACT exhibition, please refer to the paragraph entitled "Conditions of Rental" in the **General Information** section of this Catalogue.

An illustrated brochure accompanies each exhibition. CONTACT exhibitions are transported by truck. All shipping arrangements are made by the Art Gallery of Ontario.

Organized for **provincial circulation** by the Art Gallery of Ontario.

**Fee:** \$100 + GST (includes illustrated brochures)

**Dates available for circulation:** September 1992–August 1993

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** No daylight; incandescent, and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings.

Please be reminded that if you do not have a light meter, we have two digital luxmeters for loan to your institution to facilitate the appropriate light levels.

**Temperature and Humidity:** Minimum fluctuations



Henry Moore (British, 1870-1986), *Mother and Child*, 1976; lithograph, 29.8 x 26.7 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1978



**HENRY MOORE: MOTHER AND CHILD PRINTS**

"The subject Mother and Child is eternal and unending, with so many sculptural possibilities in it – a small form in relation to a big form protecting the small one, and so on." – Henry Moore

The mother and child, the reclining figure, and interior-exterior forms were major themes that recurred in Moore's work, and of the three the first was in many ways the most obsessive and personal. This small group of etchings and lithographs from the permanent collection of the Art Gallery of Ontario has been selected to show the extraordinary range of Moore's treatment of this primal relationship.

Moore's early sketchbooks of the 1920s attest to his interest in the mother-and-child theme, which for more than 60 years of his working life was the subject matter of many drawings, sculptures and prints. From the outset of his career, Moore discovered that "I could turn every little scribble, blot or smudge into a Mother and Child... So that I was conditioned, as it were, to see it in everything."

Moore explored many of the psychological and emotional bonds between mother and child: mother nursing her child; mother and child at play; mother protecting and sheltering her child; the unborn child within the mother's womb. With the birth of his daughter, Mary, in 1946, this pervasive theme became highly personal. And, in the last decade of his life, his grandchildren were often the inspiration for a renewed interest in one of the most universal themes in the history of world art, from prehistoric times to the present day.

Curated by Alan G. Wilkinson, curator of twentieth century art, AGO

**Space:** 10–12 framed prints, 1 lead panel; approximately 15 running metres (50 running feet)

**Lighting:** Maximum of 50 lux for works on paper

**Itinerary at time of printing:**

Aurora Public Library  
September 15–October 13, 1992

Woodstock Art Gallery  
October 31–November 22, 1992

Belleville Public Library Gallery  
December 4, 1992–January 1, 1993

Temiskaming Art Gallery, Haileybury  
February 16–March 20, 1993

Inverarden Regency Cottage Museum, Cornwall  
April 15–May 15, 1993

W.K.P. Kennedy Gallery, North Bay  
July 1–31, 1993

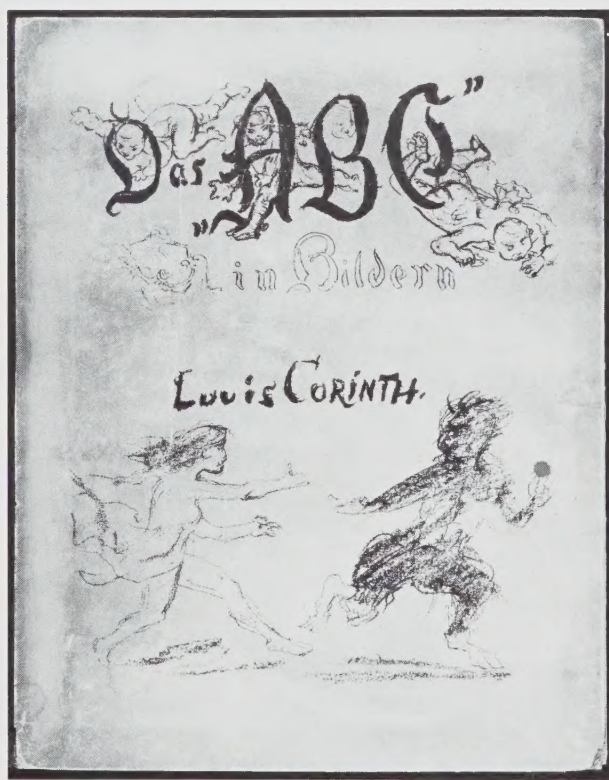
**LOVIS CORINTH: DAS ABC PORTFOLIO**

The work of German artist Lovis Corinth (1858–1925) defies categorization. Although his career began in the context of late-19th-century German Impressionist painting, it was his work of the early 20th century that influenced the generation of artists who became known as German Expressionists.

In 1911 the artist suffered a serious stroke that made him acutely aware of the transitory nature of life. From that watershed year, a preoccupation with death and decay informs most of his work. Despair is poignantly displayed in the many self-portraits that show the artist in his studio with skeletons that function as *memento mori*. Corinth conquered the debilitating effects of his stroke, which is evident from his prodigious output of work from 1912 to his death in 1925; in this period he produced some 500 paintings and over 800 prints.

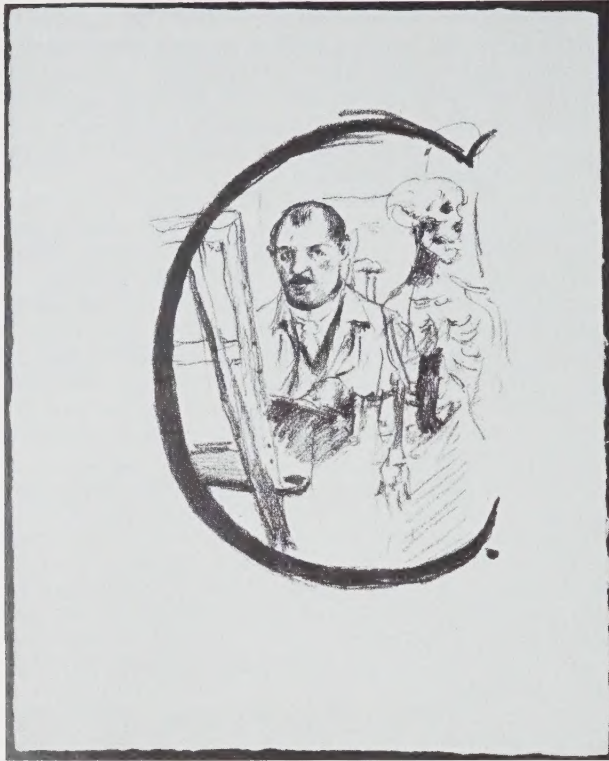
Corinth's graphic work has been underrated in recent years, but in his own day he gained wide recognition as a painter and printmaker. In 1917 Corinth had major exhibitions in Mannheim and Hanover, the title of Professor was conferred upon him by the Prussian Ministry of Culture, and his own home town at Tübingen made him an honorary citizen. That same year also marked the completion of a lithographic portfolio entitled *Das ABC*.

Individual prints in the portfolio show each letter of the alphabet presented as a decorative and expressive



Lovis Corinth (German, 1858–1925), Cover of *Das ABC*, 1917; lithograph on cardboard, 48.5 x 39.0 cm. Collection Art Gallery of Ontario. Gift from the Collection of Rose and Louis Melzack, 1989.





Lovis Corinth (German, 1858-1925), *The Letter C* from *Das ABC Portfolio*, 1917; lithograph on laid paper, 46.0 x 36.7 cm. Collection Art Gallery of Ontario. Gift from the Collection of Rose and Louis Melzack, 1989.



Lovis Corinth (German, 1858-1925), *The Letter H* from *Das ABC Portfolio*, 1917; lithograph on laid paper, 46.0 x 36.7 cm. Collection Art Gallery of Ontario. Gift from the Collection of Rose and Louis Melzack, 1989.

element. (Corinth did not produce one for the letter *J*.) Each letter begins a word which the artist illustrated with subjects drawn from biblical, mythological, legendary and literary sources. Many images exhibit nymphs and fauns at play but Corinth's darker sensibility reveals the omnipresence of death when man is eventually called to account. For example, *H* is for hell where a horned and winged devil carries off two struggling victims to the netherworld. And *C* is for Corinth – his self-portrait shows him standing at his easel with the ubiquitous skeleton at his side.

The decorated alphabet has a long tradition whose origin can be traced to medieval illuminated manuscripts. Like these early examples, Corinth's alphabet interweaves decoration and design, image and meaning. Yet the integration of letter and content as independent expressive elements marks Corinth's *Das ABC* portfolio as a quintessentially 20th-century achievement.

Curated by Michael Parke-Taylor, assistant curator, prints and drawings, AGO

**Space:** 25 framed lithographs plus portfolio cover, 1 lead panel; approximately 26 running metres (85 running feet)

**Lighting:** Maximum of 50 lux for works on paper

#### Itinerary at time of printing:

McMaster University Art Gallery, Hamilton  
January 4–31, 1993

W.K.P. Kennedy Gallery, North Bay  
March 18–April 17, 1993

Whitby Arts Incorporated, The Station Gallery  
June 5–July 4, 1993

#### MEMORIES AND MYTHS: DRAWINGS BY JANET KIGUSIUQ AND VICTORIA MAMNGUQSUALUK

As members of a group of Inuit known as the Utkuhik-halingmiut, sisters Janet Kigusiuq and Victoria Mamnguqsualuk lived a nomadic existence in the remote Back River region near Garry Lake. In the summer the family would migrate inland, erecting tents at traditional campsites as they followed the movements of caribou, fish, geese, ducks and musk-ox along the Back River. They spent winters in the snowhouse with their mother, Jessie Oonark (one of Baker Lake's most renowned artists), preparing skins, making clothing and cooking meals while their father attended the traplines. To amuse the children in the evenings before the lighted kudlik (traditional oil lamp), their grandmother recounted myths and legends that had been passed from generation to generation.

Jack and Sheila Butler arrived at Baker Lake in



1969 to teach printmaking techniques in a government-sponsored effort to provide the Inuit with employment. From the very beginning, both Kigusiuq and Mamnguqsualuk participated in the project. The sisters' memories of the traditional life on the land and the oral narratives told to them by their grandmother became the subject matter for their drawings.

As a child Kigusiuq was always hungry. In her drawings, however, she is not preoccupied with the periods of deprivation in her life but with the periods of plentitude, with the role played by women in Inuit culture often being the focus. Women sewing, cooking, playing with children, fishing at the weir, catching geese during the moulting season, and moving from camp to camp are subjects that repeatedly appear in her drawings.

At first glance, some of Kigusiuq's drawings may appear to represent a single event, but, upon closer examination, it becomes clear that several episodes have been combined. In *Catching Moulting Geese*, for example, the upper register is devoted to the chasing and catching of geese who are unable to fly during the moulting season. In the middle register, she juxtaposes a polar bear hunt on the right with a family scene on the left, while she fills the lower register with tethered dogs. While all these activities would occur at

a summer camp, Kigusiuq conflates space and time to include them in a single drawing.

Unlike her sister, who favours compositions arranged in linear registers, Mamnguqsualuk shows a preference for narratives that develop vertically, diagonally, in zig-zags or in circles that follow a clockwise or counter-clockwise movement. This tendency is well illustrated in *Tales of Qivioq*, a drawing that tells the story of a legendary hero who successfully defends himself against supernatural beings he encounters as he travels across the Arctic. The narrative unfolds in a counter-clockwise arc down the left side of the drawing, then diagonally back to the upper right, while the cannibal episode in the lower right corner follows a more conventional left to right reading.

Both Kigusiuq and Mamnguqsualuk place their figures in the foreground, parallel to the picture plane, thus creating a sense of immediacy with the viewer. Kigusiuq, however, balances graphically delineated figures with those completely coloured in, while Mamnguqsualuk selects one technique and applies it to all the figures in a single drawing. With either technique – a filigree of delicate lines or the bold interplay of solid areas of flat colour, or a combination of the two – an all-over pattern on the surface of the paper is created.



Victoria Mamnguqsualuk (Baker Lake, b. 1930), *Tales of Qivioq*; coloured pencil and graphite on paper, 58.7 x 78.8 cm. On loan to the AGO by Samuel and Esther Sarick.





Janet Kigusiuq (Baker Lake, b. 1926), *Catching Moulting Geese*; coloured pencil and graphite on paper, 58.7 x 73.7 cm. On loan to the AGO by Samuel and Esther Sarick.

The drawings in this exhibition were produced in Baker Lake between 1969 and 1982. All have been selected from the Sarick collection at the Art Gallery of Ontario and are being presented to the public for the first time.

Curated by Cynthia Cook, curatorial assistant, Inuit art, AGO

**Space:** 14 framed drawings, 1 lead panel; approximately 21 running metres (70 running feet)

**Lighting:** Maximum of 50 lux for works on paper

**Itinerary at time of printing:**

Art Gallery of Northumberland, Cobourg  
October 25–November 22, 1992

Aurora Public Library  
January 25–February 22, 1993

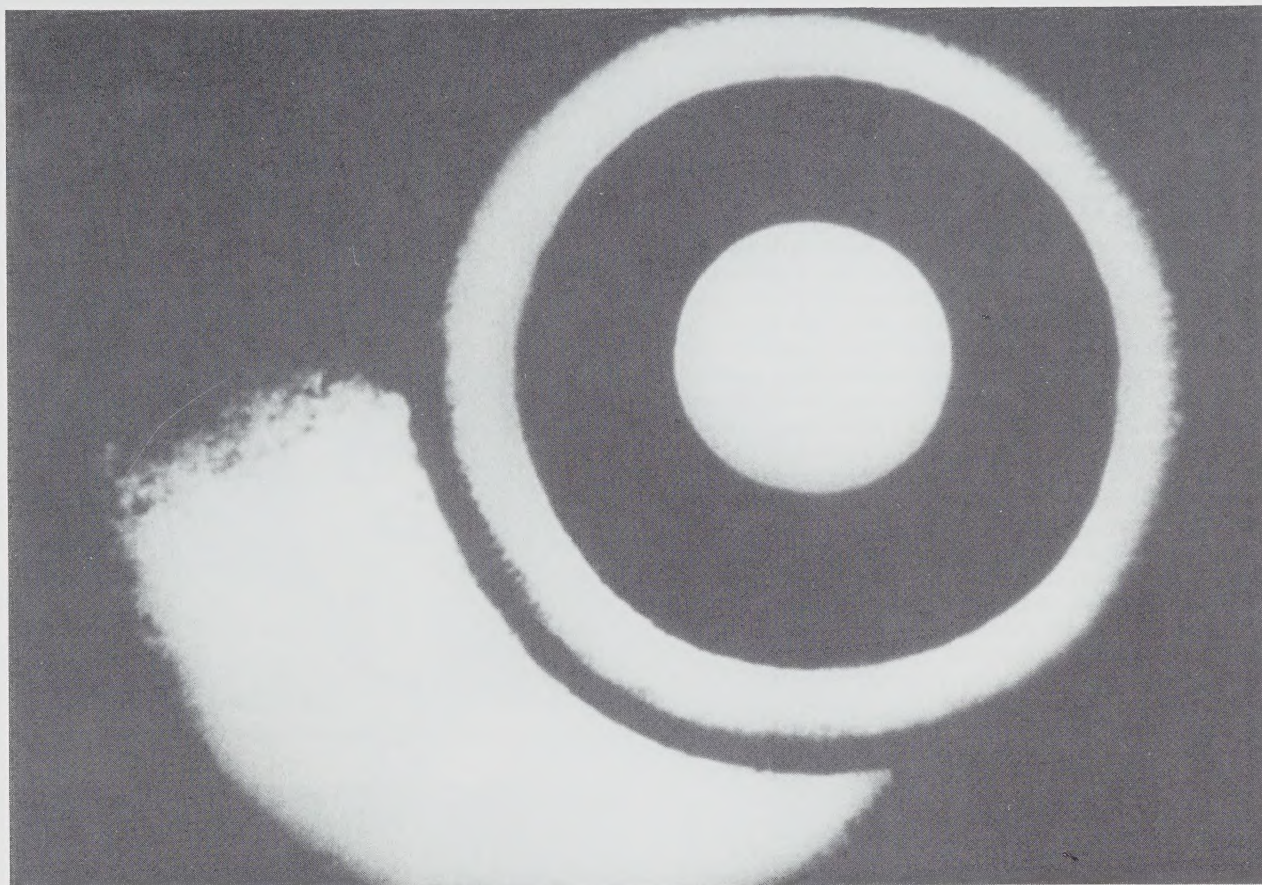
Thames Art Gallery, Chatham Cultural Centre  
March 5–28, 1993

McMaster University Art Gallery, Hamilton  
May 19–June 26, 1993



Janet Kigusiuq (Baker Lake, b. 1926), *Weir Fishing*; coloured pencil and graphite on paper, 58.7 x 73.7 cm. On loan to the AGO by Samuel and Esther Sarick.





Walther Ruttmann, *Opus Nr. 2*, German 1922. Photo: William Moritz.



Film generally is a familiar medium regarded by most as a source of entertainment. Soon after its inception in 1895, film attracted artists from the traditional arts (e.g. Francis Picabia, Man Ray and Fernand Léger) as well as filmmakers interested in "pure cinema" (e.g. Oskar Fischinger and Viking Eggeling). In the 1920s a significant number of these artists produced a cinema labelled "avant garde" that formed the basis for a film movement which has continued to the present. Canada is well represented in this field with important practitioners like Michael Snow and the late Jack Chambers.

This three-part series presents some of the major highlights of French and German avant-garde cinema. All of the films are from the AGO's permanent collection and represent the close connection film had with the major artistic movements of the early 20th century, especially Surrealism, Dadaism, Cubism and Bauhaus. The filmmakers represented in this series were, by and large, artists of stature in other media (Léger, Dali and Picabia in painting and collage and Man Ray in photography, for example). The films selected demonstrate two distinct aspirations: cinema's potential to capture movement in time and to replicate the structure and contents of dream and fantasy. The former aspiration is represented in the Film as Film program, the latter in Surrealism; a synthesis of both can be seen in the third program, The City Symphony, where the films combine cinema's kinetic and dreamlike possibilities.

Highlights of the series include rare work by Henri Chomette, and Walther Ruttmann's *Opus 1*, a film long considered lost.

Curated by Catherine Jonasson, curator, film, and Jim Shedden, assistant programmer, film. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** 19 films in 3 programs; accommodated in a darkened room with seating provided.

**Fee:** \$500 + GST (includes 200 program notes); \$750 + GST – second screening

**Dates available for circulation:** January 1992–January 1993 (maximum 6 venues)

**Security:** Periodic patrols by a responsible staff member; secure night locks on all doors and windows.

**Lighting:** Darkened room suitable for viewing of films.

**Equipment:** 16mm film projector and professional staff

#### Itinerary at time of printing:

London Regional Art and Historical Museums  
March, 12, 19, 26, 1992

Art Gallery of Northumberland, Cobourg  
April 5, 12, 26, 1992

Macdonald Stewart Art Centre, Guelph  
September 24, October 1, 8, 1992

Art Gallery of Peterborough  
November 10, 17, 24, 1992



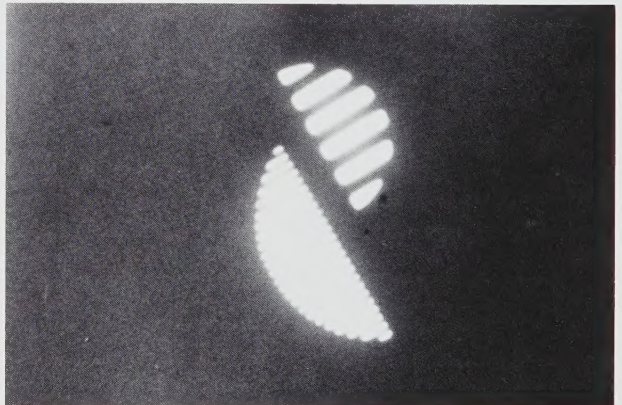
Luis Buñuel, *Un Chien Andalou*, Spain 1928. Photo: William Moritz.



Murphy, Léger, *Ballet Mécanique*, France 1924. Photo: William Moritz.



Man Ray, *Return to Reason (Le Retour à la Raison)*, United States 1923. Photo: William Moritz.



Viking Eggeling, *Diagonal Symphony*, German 1924. Photo: William Moritz.





Massimiliano Soldani-Benzi (Italian, 1656-1740), *Minerva*; bronze H. 31.5 cm. Collection Art Gallery of Ontario. Gift of Margaret and Ian Ross, 1982.





Massimiliano Soldani-Benzi (Italian, 1656-1740), *Bacchanalia* (Reverse); bronze cast, Diameter 48.0 mm. Collection Art Gallery of Ontario. Gift of Margaret and Ian Ross, 1987.



Gioacchino Francesco Travani (Italian, c.1615-1675), *Queen Christina of Sweden* (1626-1689, reigned 1632-1654), 1665; bronze cast, Diameter 62.0mm. Collection Art Gallery of Ontario. Gift of Margaret and Ian Ross, 1987.

The Art Gallery of Ontario's collection of Italian Baroque medals and coins represents the importance of portrait sculpture to the European nobility of the 17th and 18th centuries. Unlike portrait busts, which had seen a resurgence under Gian Lorenzo Bernini (1598-1680), the two-sided medal format enabled the artist to portray mottos, emblems and allegorical allusions to the sitter's professional and social position and his or her personal virtues, the obverse being used for the portrait and the reverse for allegories and emblems. Because medals were modelled on ancient coins, allusions to the sitter were frequently drawn from classical mythology. In an effort to flatter their subjects, artists would extend classical themes from the reverse of the medal to the obverse, where the sitter might be depicted in ancient rather than contemporary costume. The subject might even take on the aspect of a deity, as on the medal by Gioacchino Francesco Travani (c. 1615-1675) of Queen Christina of Sweden, on which the monarch was transformed into the goddess Minerva.

Episodes from mythology were used to commemorate an individual's accomplishments, as in one of three medals by Massimiliano Soldani-Benzi (1656-1740) of Francesco Redi (chief physician to the Medici and philosopher and poet). The artist honoured Redi's publication of a poem entitled "Bacco in Toscana" by presenting him with a medal which featured a Bacchanalia on the reverse.

This exhibition focuses on the mythological themes contained in the classical allusions of the medals. Such themes are amplified and animated through the use of a number of Italian Baroque statues. In this way, the larger sculptures visually narrate the stories told by the medals. For example, the Christina of Sweden medals might be displayed with Soldani's *Minerva* or the Redi medal could be exhibited alongside Soldani's *Dancing Faun*, his *Bacchus* and/or his *Marsyas Playing the Double Flute*. In addition to sculptures, the exhibition includes works on paper and a

selection of rare books which document the history of medal and coin making and collecting.

The selection of medals and coins exemplifies artistic brilliance in both conception and execution. By using larger sculptures, it is possible to trace the process of reducing portraiture in the round to relief and finally to the medal format. Soldani's free-standing *Bust of a Man* (based on an antique model) and his relief of *The Guardian Angel* effectively illustrate this process.

This exhibition explores the convention of portraiture and flattery as it extends to allegory and mythology in our Italian Baroque medals collection. From an aesthetic point of view the AGO's collection is outstanding. By animating the medals with selected sculptures, the exhibition will enhance public awareness of these objects as artistically and technically exciting works of art.

An illustrated catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by the assistant curator, European painting and sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario. All works are from the collection of the Art Gallery of Ontario.

**Space:** Approximately 25 medals and coins, 6 sculptures, 10 works on paper and 6 rare books; approximately 38-53 running metres (125-175 r. ft.)

**Fee:** \$1400 + GST

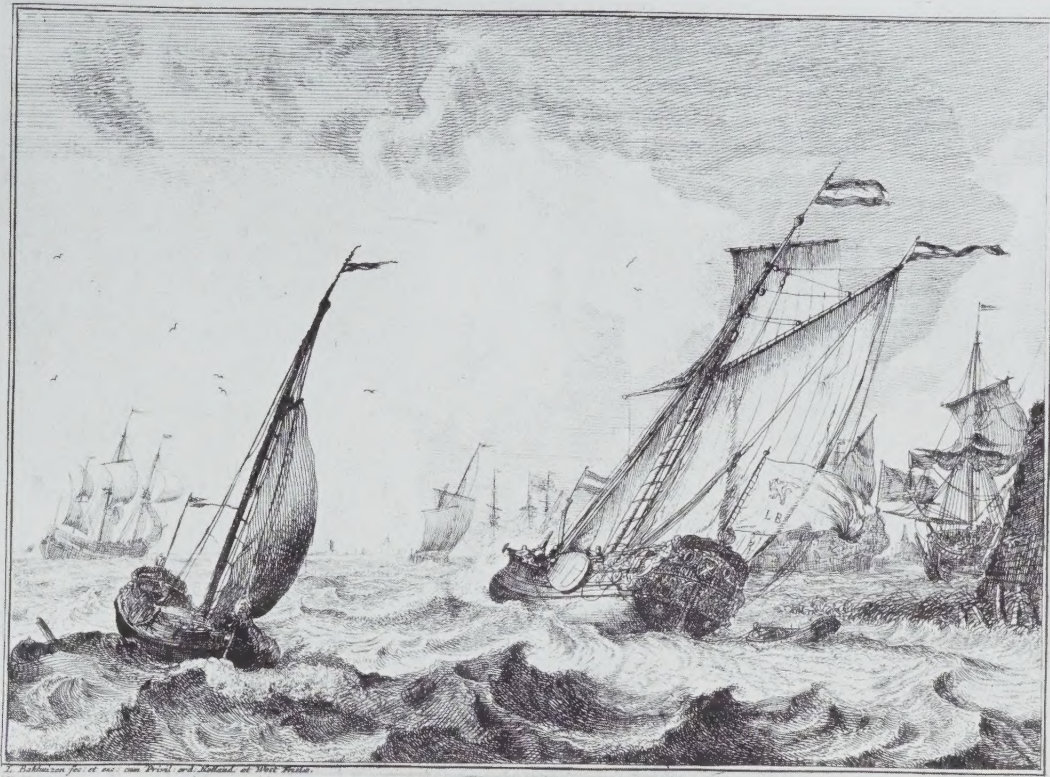
**Dates available for circulation:** April-December 1994

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff person; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuation of  $\pm 3\%$  from a norm of 50% humidity and 20-22°C (68-70°F)





Ludolph Backhuysen (Dutch, 1631-1708), *Ships and a Yacht at Sea*, plate 6 from *The Set of Seascapes*, 1701; etching on laid paper, 20.2 x 27.0 cm (sheet). Collection Art Gallery of Ontario. Purchase, 1985.



**"THE RETURN TO NATURAL TRUTH\*":  
BARBIZON AND HAGUE SCHOOL ARTISTS  
ECHO THE GOLDEN AGE OF DUTCH PAINTING (working title)**

October 1993 – June 1994



Jules Dupré (French, 1811-1889), *Sailing Boats at Low Tide*; oil on canvas, 53.3 x 64.8 cm. Collection Art Gallery of Ontario. Bequest of F.W.G. Fitzgerald, 1949.

During the 19th century, French Barbizon artists looked to the masters of Dutch Baroque genre and landscape painting to lead them away from their own classical tradition. Nature's details, secrets and imperfections were sought rather than the idealized composites of an artist's imagination. French painters were re-discovering the great names of the 17th century in a number of ways: at the Louvre and in private collections, they were copying Ruysdael, Potter, Rembrandt, Cuyp and others; images from public collections of Dutch paintings were disseminated in engraved series; French critics and historians reconstructed the *œuvres* of the masters of the Golden Age and published inventories of French and Dutch collections of their works. Lured by the appeal of Dutch landscape as depicted in paintings and prints, French artists travelled to Holland to discover the natural sources and reinterpret the painted ones; Corot, Decamps, Daubigny, Diaz, Bonvin, Troyon and others all visited the Netherlands. The growing middle-class art market in 19th-century France, like that of 17th-century Holland, created a demand for financially and aesthetically accessible, small-scale paintings rather than the "grandes machines de Salon" (the large reception pieces displayed at the annual exhibitions of the French Academy).

Later in the century, a logical and just symmetry resulted when Barbizon painters became models for the Dutch artists of the Hague School. After seeing Barbizon works in Brussels in 1860, the Dutch painter Gerard Bilders recognized the sensibility of his ancestors: "I am Frenchified, but that makes me all the better a Dutchman, since the great French of today and the great Dutch of the past have much in common. Unity, tranquility, gravity and above all an inexplicable intimacy with nature struck me in these paintings." The Hague School artists eventually moved away from the Barbizon aesthetic just as the French painters had developed a style that differed from the 17th-century Dutch masters. In spite of this, a visual and historical continuity may be traced in these three schools, particularly in the latter two.

\*From Théophile Thore's 1861 essay on Courbet and Millet

It is not surprising that during the late 19th and early 20th centuries, collectors and museums in Europe and North America were hanging the works of Hague School and Barbizon artists side by side. In Canada, at the Art Gallery of Toronto and the Art Association of Montreal (now respectively the Art Gallery of Ontario and the Montreal Museum of Fine Arts), these two groups dominated the same exhibitions and competed for the public's attention.

This exhibition illustrates the exchange between these schools while acknowledging the common influence of the Dutch Golden Age. In this way, using paintings, works on paper, a couple of sculptures and a number of rare books, the exhibition visibly documents an art historical argument. Further, the intention is to recreate a moment in the early life of Canadian museums and the Art Gallery of Ontario in particular, when Barbizon and "modern" Dutch painting stirred a public interest in art.

An illustrated catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by the assistant curator, European painting and sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario. All works are from the collection of the Art Gallery of Ontario.

**Space:** Approximately 30 works of art and rare books; approximately 46-91 running metres (150-200 r. ft.)

**Fee:** \$1500 + GST

**Dates available for circulation:** October, 1993-June, 1994

**Security:** Full gallery electronic alarm system; in view of an attendant; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum 150 lux for paintings; 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20-22°C (68-70°F)



Jacob Maris (Dutch, 1837-1899), *Dutch Landscape*; oil on canvas, 58.4 x 73.7 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. H.C. Cox, 1926.





Davidialuk Alasua Amittu (Canadian, Povungnituk, 1910-1976), *Iqalu-nappa and Man*, 1976; light grey stone stained black, 20.1 x 34.2 x 11.2 cm. On loan to the Art Gallery of Ontario by Samuel and Esther Sarick.



Traditionally Inuit culture conveyed its history and its religious, social and cultural beliefs from generation to generation through oral narratives, poetry and songs. With the introduction of syllabics early in this century as a means of transcribing Inuit language, and with the development of large-scale carving in the early 1950s and printmaking in the 1960s, the Inuit were given new methods for transmitting their narratives.

Rarely have contemporary Inuit artists employed all three of these methods to produce their art. Joe Talirunili and Davidialuk Amittu Alasua, however, are two artists from Povungnituk who have created with equal proficiency two and three-dimensional works of art in which they frequently integrated syllabic inscriptions.

Joe Talirunili was born at the turn of the century near the mouth of the Kogaluk River and grew up in the Great Whale River and the Richmond Gulf region. Although raised traditionally, he was frequently exposed to the white man, especially traders, miners and missionaries at the trading post in Great Whale River. For several months, Joe Talirunili's father worked for a white prospector near the Nastopoka River, a job Talirunili later performed as an adult at Inukjuak. It was there that he learned that it was possible "to write things and to communicate on paper."

Davidialuk was born in 1910 on a small Hudson's Bay island near the Kogaluk River. Like Talirunili, he lived a traditional nomadic existence, often travelling to the trading post at Great Whale River in the winter and up the Kogaluk River in the summer as his family followed the migrating herds of caribou.

After the Hudson's Bay Company established a trading post at Povungnituk in 1951, both Davidialuk and Talirunili moved their families into the newly formed settlement. Carving was introduced almost immediately to the Inuit, although some, including Davidialuk, had commenced carving in the late 1940s, probably encouraged by James Houston, who travelled to the region specifically for that purpose. A Carver's Society was incorporated in 1958 and in 1961. Under the guidance of Father André Steinman and artist Gordon Yearsley,

the technique of printmaking was introduced to the local artists. The following year, 76 prints were produced and published in the Cape Dorset catalogue of which three were by Davidialuk and nine by Talirunili.

Both Davidialuk and Talirunili were natural storytellers. While growing up, they heard many stories from the rich corpus of oral narratives of the Inuit and later they retold them: tales that recapitulated historical events or that validated the many taboos that order daily activities; imaginative stories that explained the inexplicable such as untimely deaths, disappearances and the mysteries of natural phenomena; and myths and legends that were filled with fantastic beings performing supernatural feats. It was these story-telling skills that Talirunili and Davidialuk brought to their artwork – Talirunili to chronicle historical events, often with an autobiographical emphasis, Davidialuk to document the traditional myths of the Inuit. The challenge that these two artists met was to transform verbal narratives into their visual equivalents.

An illustrated catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Cynthia Cook, curatorial assistant, Inuit art. Organized for **provincial circulation** by the Art Gallery of Ontario. Works are predominantly from the collection of the Art Gallery of Ontario.

**Space:** 12–15 carvings, 20–30 prints and drawings, 1 lead panel, 2 Information panels; approximately 53–60 running metres (175–200 r. ft. )

**Fee:** \$1300 + GST

**Dates available for circulation:** February–October 1994

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuation of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–70°F).



Talirunili, Joe (Povungnituk, 1893–1976), *Story about Hunters Lost in Icebergs while Hunting Seals, 1975*; stonecut on rice paper, 71.2 x 62.4 cm. On loan to the Art Gallery of Ontario by Samuel and Esther Sarick.



Davidialuk Alasua Amittu (Canadian, Povungnituk, 1910–1976), *Hunter and Iqalu-nappa, 1975*; fibre tip pen on wove paper. On loan to the Art Gallery of Ontario by Samuel and Esther Sarick.





Charles Comfort (Canadian, b. 1900), *Lake Superior Village*, 1937; oil on canvas, 108.0 x 177.8 cm. Collection Art Gallery of Ontario. Gift from the fund of the T. Eaton Co. Ltd. for Canadian Works of Art.



At the Great Lakes Exhibition in 1938 Charles Comfort's painting *Lake Superior Village* was awarded first prize. That a Canadian painting should have won such an honour in a predominantly American show with a distinctly regional flavour was significant, especially considering that the work was painted with a strong nationalist intent.

This Collection in Focus exhibition examines the painting from a number of different viewpoints, considering in turn its historical context, iconography, formal qualities and its place in Comfort's oeuvre. This oil is Comfort's interpretation of Rossport – a small fishing village on the north shore of Lake Superior. It had been painted earlier by Lawren Harris and Yvonne McKague Housser in 1921 and 1930 respectively, but with different results. Consciously aspiring to capture the grandeur and isolation of Lake Superior, Comfort manipulated the view he had captured on location at Rossport to bring reality in line with his own personal vision of the North.

The inclusion in this exhibition of works by Housser and Harris, in addition to earlier and later paintings by Comfort, brings *Lake Superior Village* into sharper focus.

One hundred brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, associate curator, Canadian historical art. Organized for **provincial circulation** by the Art Gallery of Ontario.

**Space:** Approximately 31 running metres (100 r. ft.)

**Fee:** \$500 + GST (includes 100 brochures)

**Dates available for circulation:** November 1991–January 1993

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum of 50 lux for works on paper; 150 lux for paintings

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–72°F).

**Itinerary at time of printing:**

Art Gallery of Windsor

November 22, 1991–January 12, 1992

Tom Thomson Memorial Art Gallery, Owen Sound  
May 1–31, 1992

Thunder Bay Art Gallery

September 4–October 11, 1992

Rodman Hall Arts Centre, St. Catharines

December 11, 1992–January 10, 1993





Roberto Sebastian Antonio Matta Echaurren (Chilean, b. 1912), *Morphologie Psychologique*, 1939; oil on canvas, 17<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>2</sub>". Collection Art Gallery of Ontario. Purchased with donations from AGO Members and with assistance from the Volunteer Committee Fund, 1991.



Roberto Sebastian Antonio Matta Echauren was born in Chile in 1911. After studying architecture in Santiago, he left for Europe at the age of 22, and settled in Paris in 1934, where he worked briefly for Le Corbusier. Within a few years he had met such major Surrealist artists as Miró, Magritte, Dali and Tanguy, as well as Picasso. It was Matta's earliest works, his drawings of 1937, that first impressed the Parisian Surrealist circle. André Breton, always looking for promising younger artists, wrote more about Matta than any other second-generation Surrealist.

Matta's first mature paintings, which date from 1939, fit Breton's definition of Surrealism: "... pure psychic automatism, by which one intends to express verbally, in writing or in any other way, the true process of thought. It is the dictation of thought, free from the exercise of reason, and every aesthetic or moral preoccupation." *Psychological Morphology* was painted soon after Matta arrived in New York City in the autumn of 1939. Matta saw his technique of applying the paint freely and spontaneously with a cloth, thinning certain areas, allowing them to dry, and then adding more paint, as analogous to the internal workings of the human mind. Thicker jewels of pigment were applied with a brush to highlight certain forms as they emerged. Matta was trying to provoke images, not define them, to discover what was suggested, what emerged during the process of creation. Matta credited Tanguy's "mind-cape" paintings as the source for the landscape settings in which suggestive (but not identifiable) animal and plant forms are situated. The large form at right resembles a seated figure; the one at left below the horizon line looks like a falling figure. The subtle veils of colours, the misty, cloud-like forms are beautifully resolved, as they flow and melt together. We are confronted with a floating world, hard and soft forms, a fantastic landscape in the process of creation.

When Matta settled in New York in 1939, he became one of the major links between the earlier Surrealism of Miró and Dali and the emerging New York School. The way in which Matta allowed the paint to drip freely, leaving visible evidence of the process, the sense of hand, was enormously influential on Gorky's work from 1944 on. Matta's early canvases were also an important influence on Borduas' work of the early 1940s. The exhibition includes a number of paintings, watercolours and drawings by other artists from the AGO's collection and other sources, to show the impact of the last "true" Surrealist on American and Canadian painting in the 1940s.

One hundred illustrated brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Alan G. Wilkinson, curator, twentieth century art. Organized for **provincial circulation** by the Art Gallery of Ontario. Works predominantly from the Art Gallery of Ontario collection.

**Space:** 31 running metres (100 r. ft.)

**Fee:** \$850 + GST (includes 100 brochures)

**Dates available for circulation:** May–November, 1994

**Security:** Full gallery electronic alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

**Lighting:** Incandescent only; maximum 150 lux for paintings; 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuations of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–70°F).





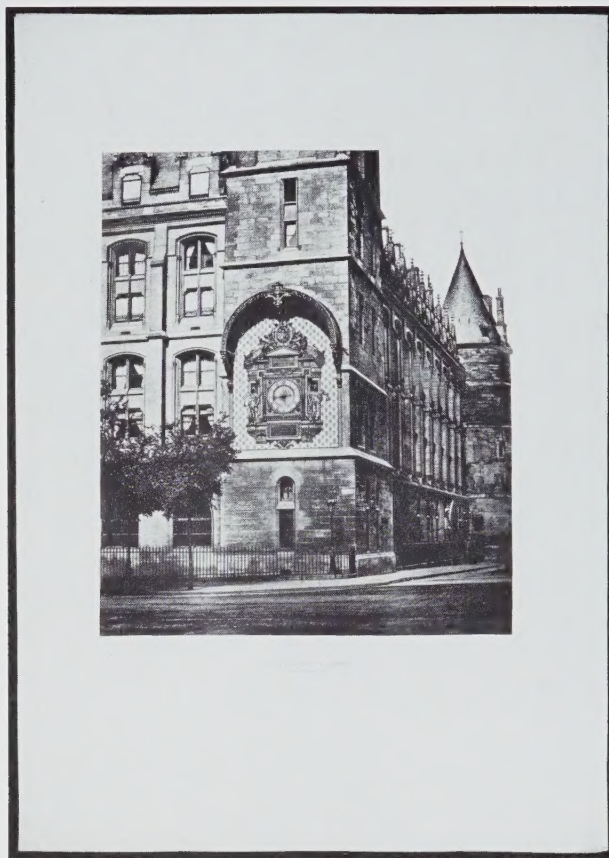
Edouard-Denis Baldus (French, 1813-1890c), *Tribunal de Commerce de Paris (Cour Intérieure)*; from "Les Principaux Monuments de la France reproduits en héliogravure par E. Baldus", publ. 1869-70, 63.1 cm x 45.0 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Bernard Rasch, 1990.



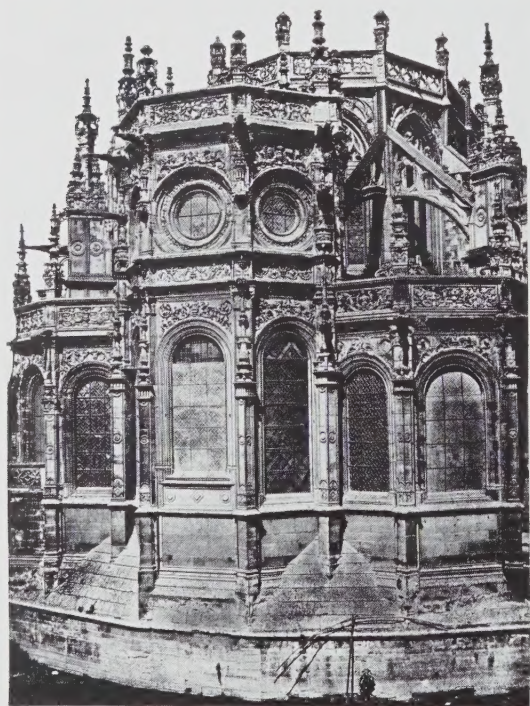
In 1851 two events resulted in changing photography in France from an amateur occupation to a professional one. First, there was the development by Blanquart-Evrard (1802–1872) of a process whereby multiple prints of uniform quality could be produced from a single negative. Second, the Commission des monuments historique created the "Mission héliographique," a project to record the historic monuments, engineering feats and architectural heritage of France.

Among the photographers of the 1850s in France, Edouard-Denis Baldus (1813–c.1890) was one of the most eminent and successful in obtaining commissions. Baldus, who had been active as a painter, turned to photography in 1849 and undertook five assignments for the Commission. The views in this group of 26 héliogravures were photographed for the Commission but not published until 1869–70 as a portfolio by Baldus himself. Included are magnificent views of the *Palais de Justice*, *Notre Dame de Paris*, *Pavillon de l'Horloge* (Louvre), *Cathédrale de Chartres*, and details of entrances, gates and sculpture reliefs.

Baldus worked with a variety of negatives and papers. He is known to have made all of his own prints and exhibited them in salons. He was a masterful printer and favoured the héliogravure process. A shift had occurred in photographic aesthetics from soft picturesque topographical salt-prints to prints that were stronger, glossier and held greater detail. Using héliogravure, Baldus able to combine both qualities in his prints: the softness of surface and exceptional detail.



Edouard-Denis Baldus (French, 1813–1890c), *Palais de Justice de Paris (Tour de l'Horloge)*; from "Les Principaux Monuments de la France reproduits en héliogravure par E. Baldus", publ. 1869–70. 63.1 cm x 45.0 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Bernard Rasch, 1990.



Edouard-Denis Baldus (French, 1813–1890c), *Eglise de St. Pierre (à Grand-Abside)*; from "Les Principaux Monuments de la France reproduits en héliogravure par E. Baldus", pub. 1869–70. 44.5 cm x 32.6 cm. Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Bernard Rasch, 1991.

The process allowed a wide range of manipulation in printing, which Baldus employed to delineate detail, highlight certain architectural features and create artificial shadows for remarkable effect by setting the subject into dramatic contrast.

An illustrated catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Maia-Mari Sutnik, photographic coordinator. Organized for **provincial circulation** by the Art Gallery of Ontario. All works are from the Collection of the Art Gallery of Ontario, gift of Mr. and Mrs. Bernard Rasch, 1990 and 1991.

**Space:** Approximately 26 works; approximately 43–46 running metres (140–150 r. ft.)

**Fee:** \$950 + GST

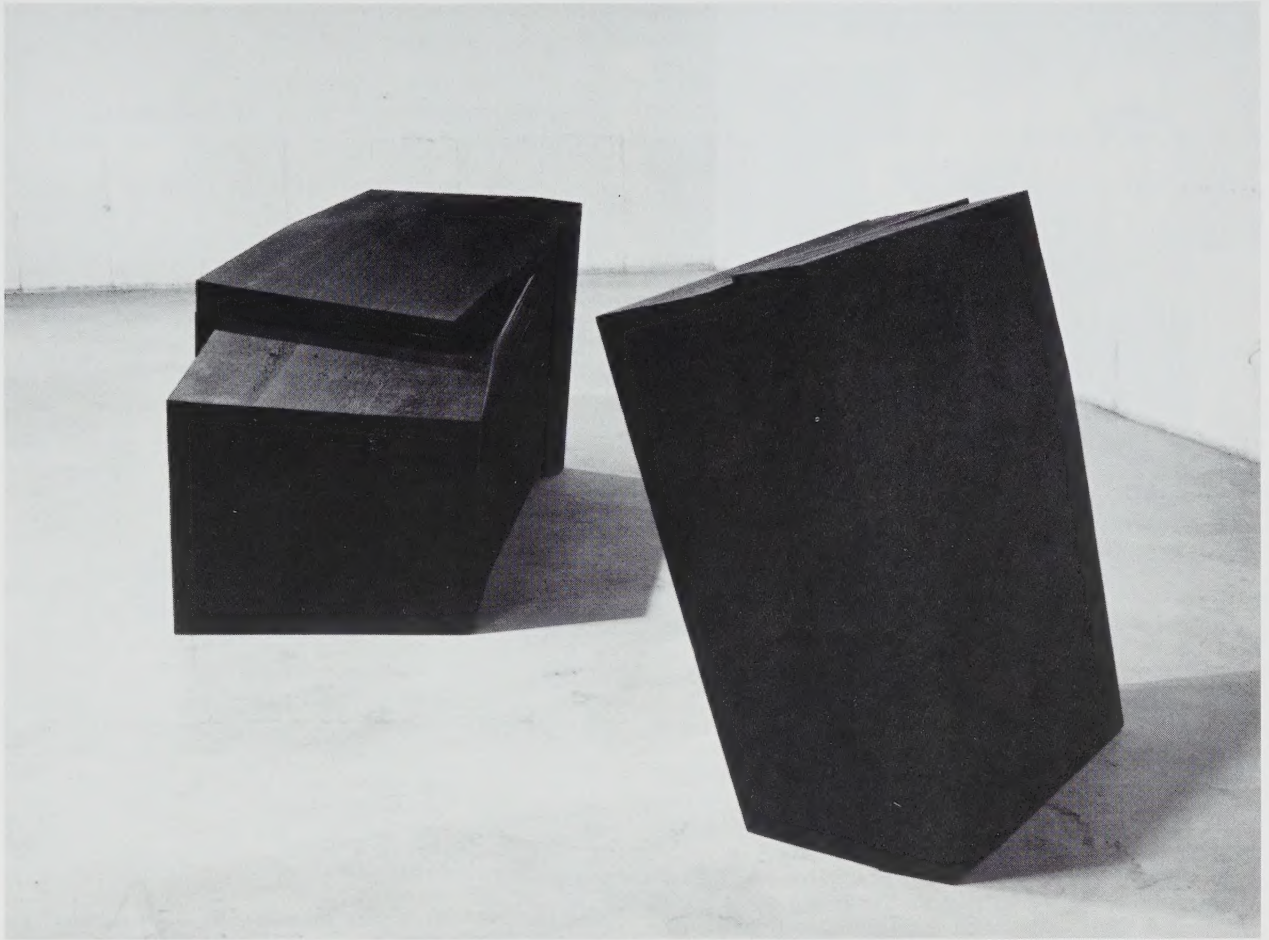
**Dates available for circulation:** January– September 1994

**Security:** Full gallery electronic alarm system; periodic patrols by a responsible staff member.

**Lighting:** Incandescent only, maximum 50 lux for works on paper.

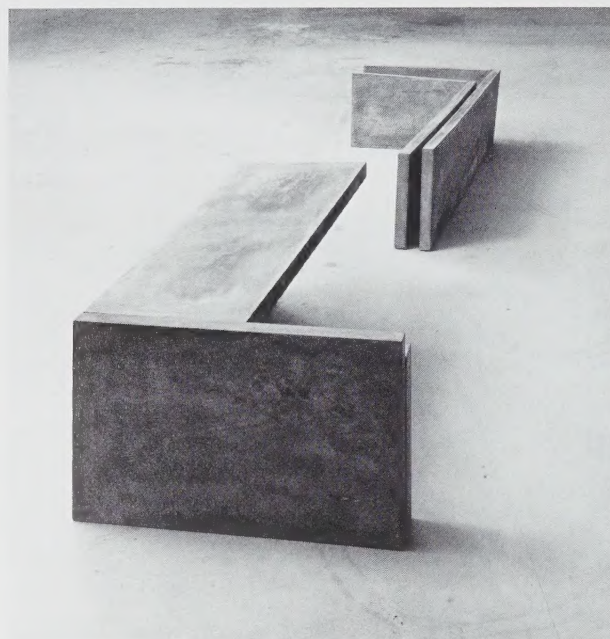
**Temperature and Humidity:** Maximum daily fluctuation of  $\pm 3\%$  from a norm of 50% humidity and 20–22°C (68–70°F).





Roland Poulin (Canadian, b. 1940), *Le temps ralenti (à Hélène)*, 1987; painted wood, 127 x 101.6 x 400 cm. Collection Art Gallery of Ontario. Purchase, 1989.





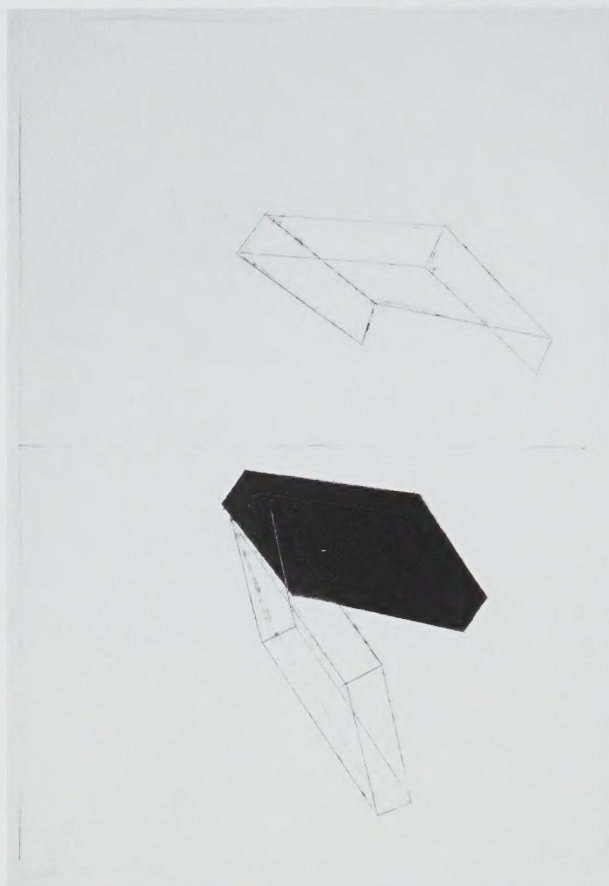
Roland Poulin (Canadian, b. 1940), *Hommage à Hung-Jen*, 1983; concrete, 50.7 x 396 x 81.5 cm. Collection Art Gallery of Ontario. Purchase, 1984.

This exhibition presents the Art Gallery of Ontario's collection of works by Quebec sculptor Roland Poulin. Poulin is one of Quebec's and Canada's most significant sculptor working since the mid-1970s.

The AGO has two important sculptures by this artist and a few works on paper. These two sculptures, which are the focus of this exhibition, represent two important phases in the artist's development. The exhibition is not an overview of this artist's work but rather a discussion of specific concerns addressed in this small group of works.

Roland Poulin stands somewhat apart in Canada as a contemporary sculptor. He has at times been described as a Minimalist sculptor but he has never been interested in using standardized forms and in stripping his work of all metaphorical and associative properties. His interest in the sublime and the spiritual qualities of art would in fact make him a Modernist. His work arises from both traditions. Poulin's attitude has been to make complex objects, objects that are formed through formal discontinuities and paradoxes (uneven lengths and asymmetrical masses). Because the object can never be grasped at once one wants to return to it repeatedly.

Until the mid-1980s concrete was his preferred medium. Since then he has made sculptures of painted wood. These pieces are more elevated vertically at a human scale. They refer in their shapes to domestic furniture and more specifically to funerary architecture: tombs and small mausoleums. Their intimacy, darkness and evocative connections allow for a contemplative relationship with the notions of death and being. These sculptures and the accompanying works on paper come together as a coherent and powerful body of works that attests to Poulin's ongoing significance as a sculptor.



Roland Poulin (Canadian, b. 1940), *Untitled #14*, 1983; charcoal on paper, 135.3 x 96.5 cm. Collection Art Gallery of Ontario. Gift from The Peggy Lownsbrough Fund, 1984.

An illustrated catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario Staff.

Curated by Michèle Thériault, assistant curator of Canadian contemporary art. Organized for **provincial circulation** by the Art Gallery of Ontario. All works are from the collection of the Art Gallery of Ontario.

**Space:** 2 sculptures, 4 works on paper + information panels; 167-186 square metres (1800-2000 sq. ft.)

**Fee:** \$1000 + GST

**Dates available for circulation:** November 1993-July 1994

**Security:** Full gallery alarm system; in view of an attendant during open hours; safety tabs affixed to small works must be screwed to the wall.

**Lighting:** Incandescent only; maximum of 150 lux for painted wood, maximum of 50 lux for works on paper.

**Temperature and Humidity:** Maximum daily fluctuation of  $\pm 3\%$  from a norm of 50% humidity and 20-22°C (68-70°F)







## 1994

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## 1995

## JANUARY

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## NOVEMBER

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**MEMORANDUM**

**TO:**

Glenn Lowry	Sheila Greenspan
Roald Nasgaard	Peter Gale
Mara Meikle	Steve Bowie
Veronica Rampersad	Julia Stone
Christina Ritchie	Margaret Brennan
Katharine Lochnan	Jack Kado
Michael Parke-Taylor	Elizabeth Addison
Anna Galati	Rob Berry
Janet Brooke	Aldona Satherthwaite
Wendy Hebditch	Clara Hargittay
Martha Kelleher	Sandra Lawrence
Elaine Singer	Susana Sierra
Alan Wilkinson	Alan Terakawa
Norman Zepp	Shari Ingram
Cynthia Cook	Susan Ingram
Philip Monk	John Langley
Maria Lecoupe	Tom Lewis
Michèle Thériault	Maia-Mari Sutnik
Noni Regan	Olga Charyshyn
Dennis Reid	Joyce Davenall-Turner
Christine Boyanoski	Randall Speller (x2)
Parin Dahya	George Bartosik
Cathy Jonasson	Alain Giroux
Diana Reitberger	

**From:** Extension Services

**Date:** February 27, 1992

Attached please find the **1992-1993 Catalogue of Extension Services**. Also enclosed is invaluable information about the resources available from both the Edward P. Taylor Audio-Visual Centre and the Reference Library and Archives. This information package was distributed provincially, nationally, and internationally.

Please update your catalogue binder accordingly.







# Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

February, 1992

Dear Colleagues:

As you may already know, the Art Gallery of Ontario is threatened with closure due to our dire financial situation. We have undertaken a "Save the AGO" campaign to raise awareness among members of the Provincial Government and the general public.

We have been calling on our friends, clients and colleagues to help by distributing "Save the AGO" postcards, writing letters of support and contacting their local MPPs. All of this has had an effect upon the Premier and the Minister of Culture and Communications, and we know that the funding needs of Art Gallery of Ontario are under discussion. However, our campaign is now at a critical juncture as the government is formulating the 1992/93 Ontario Budget.

The Art Gallery of Ontario takes its provincial mandate very seriously, and the Extension Services circulating exhibits and programs are one of the major ways we fulfill our obligation to the people of Ontario. Because these programs are dependent upon the rest of the Gallery remaining operational, they are at great risk. If the amount of annual funding from the Provincial Government remains at the current suppressed level, we will be forced to take drastic action involving the elimination of these and many other programs. The AGO's primary responsibility is the protection and preservation of the Collection. Existing operating funds will be directed for this purpose. A skeleton operation of the facility will be maintained to protect against vandalism and theft. This is indeed a grim picture of the future of the Art Gallery of Ontario. But we believe that the Province can be convinced of the disastrous results that this would have.

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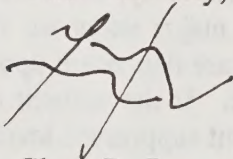


We know that you rely upon the AGO for exhibitions and programs as part of your events schedule - we depend upon and value your partnership in the province. Many of you have written wonderful letters of support on behalf of the Art Gallery of Ontario, and for that we thank you. If you wish to express your support for the AGO and have not yet done so, please write or call:

The Honourable Bob Rae  
Premier of Ontario  
Room 281  
Legislative Building  
Queen's Park  
Toronto, Ontario  
M7A 1A1  
(416) 325-1941

The Honourable Karen Haslam  
Minister of Culture and Communications  
6th Floor  
77 Bloor Street West  
Toronto, Ontario  
M7A 2R9  
(416) 325-6200

Yours sincerely,



Glenn D. Lowry  
Director



# Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

February, 1992

Dear Colleague:

Enclosed please find our 1992 Catalogue of Extension Services new insert pages reflecting programming in 1993-94.

Please follow the instructions of the "How to Update your Catalogue of Extension Services" page, compare the compiled Catalogue with your new Contents listings to be assured that your binder reflects accurately our future plans.

You will notice that our Catalogue information is somewhat reduced this year due to workload internally in preparation for the opening of the new AGO in January, 1993 as well as to balance off the large provincial program we are presently mounting to celebrate **Artreach 25**, a celebration of our partnership with the province for the last 25 years. We have not reprinted our General Information or the Resource Information in order to reduce our printing costs during this present financial climate.

In preparation for our grand opening of Stage III, many of our client galleries have responded to our need to change program dates as projects had to be reshuffled and rescheduled. I thank you for your patience and support.

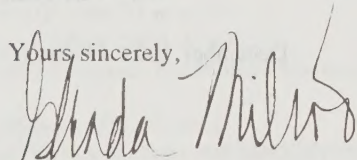
We would like to be on your Mailing list for **Newsletters and Membership Mailings**. This information helps us keep AGO staff up-to-date on activities throughout the art museum network. We then pass this information on to our library to become part of our ongoing reference materials. Help keep us informed! Reminder: keep us updated of any changes of address, phone numbers, FAX numbers, staff lists so that we can assure that you receive our mailings throughout the year.

Let me take this opportunity to introduce 2 new staff members of Extension Services: Wilma Sanson is our Scheduling Coordinator who comes to us with previous experience in the Curatorial Division and Kim Telford, our departmental Secretary who brings with her knowledge from our Marketing and Communications Division.

We are continuing our celebration of our 25 year partnership through this calendar year. I look forward to seeing you in your community and thank you for your continued support and commitment to the AGO Extension Services.

Look for our **Extension Services Newsletter** in May/June 1992 for further information and updates on programs designated for the province. Please refer to the list on the reverse side as an easy guide to those exhibitions that are still available for circulation as of February 1992.

Yours sincerely,



Glenda Milrod

Head,  
Extension Services

(416) 979-6605 (Direct Line)  
(416) 979-6666 (FAX)



## EXHIBITIONS AVAILABLE FOR CIRCULATION

February, 1992

### PROVINCIAL:

### DATES AVAILABLE FOR CIRCULATION:

The Allegorical Sculpture of Walter S. Allward (w.t.)	September 1993 - May 1994
Anne Langton, Gentlewoman Artist	January 1993 - January 1994
Avant-Garde Classics of the 1920s ARTREACH 25	January 1992 - January 1993
Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait (CONTACT Exhibition)	November 1991 - December 1992
Edouard-Denis Baldus: Héliogravures, "Les Principaux Monuments de la France" (w.t.)	January - September, 1994
Lovis Corinth: <i>Das ABC</i> Portfolio (CONTACT Exhibition)	October 1992 - July 1993
Matta: Psychological Morphology (AGO COLLECTION IN FOCUS)	May - November, 1994
Medals and Myths (w.t.)	April - December, 1994
Memories and Myths: Drawings by Janet Kigusiuq and Victoria Mamnguqsualuk (CONTACT Exhibition)	October 1992 - June 1993
The Pear and Its Pips: Auguste Bouquet and <i>La Caricature</i> ARTREACH 25	November 1991 - January 1993
"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints	February - October, 1992
"The Return to Natural Truth": Barbizon and Hague School Artists Echo the Golden Age of Dutch Painting (w.t.)	October 1993 - June 1994
Roland Poulin: Works from the Collection of the Art Gallery of Ontario (w.t.)	November 1993 - July 1994
Unikkaatuat: Stories that are True, An Examination of the Art of Talirunili and Davidialuk	February - October, 1994
Urban Inscriptions ARTREACH 25	May - October, 1992
Walter Trier: Doll-Land	December 1992 - February 1993

### NATIONAL/INTERNATIONAL:

Robin Collyer: A Fraser Elliott Foundation Canadian Contemporary Exhibition (w.t.)	July, 1993 - TBD
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(w.t.) - working title



**ART GALLERY OF ONTARIO  
EDWARD P. TAYLOR AUDIO-VISUAL CENTRE**

**ART DOCUMENTARY TITLES**

**Rogers Communications Inc. Collection of VHS Videotapes**

**Borrowing Policies**

Tapes borrowed on Tuesday, Wednesday or Thursday are due back by 5:00 p.m. the next day. Tapes borrowed on Friday are due back by 5:00 p.m. the following Tuesday. A maximum of 3 tapes may be borrowed at one time for a maximum of 1 week. All tapes are VHS and licensed for public performance unless otherwise noted.

**Loan Charges** - \$3.00 per tape per day; \$4.00 per tape per week-end; \$4.00 per tape per week for Ontario borrowers outside Metropolitan Toronto plus courier charges.

**Fines** - \$5.00 per tape per day excluding Saturday and Sunday. Cost of replacement for loss or damage.

**Carrels** - \$2.00 per film, \$2.00 per three hours for art documentaries.

**Hours** - Tuesday to Friday 11:00 a.m. to 5:00 p.m. Wednesdays (Sept. to May) 11:00 a.m. to 8:30 p.m. Saturdays and Sundays CLOSED. Mondays 9:00 a.m. to 5:00 p.m. RETURNS ONLY.

**TITLES AVAILABLE**

Adventures in Art/The National Gallery Builds (1978-79, 41 min.) \*

Alphabet: The Story of Writing (2 parts, each 30 min.)

American Art Today: A View from the Whitney (1989, 28 min.) \*\*

American Light (1980, 32 min.) \* \*\*

The American Vision: The Development of American Painting

(1965, 36 min.) \* \*\*

Art Information Project #1: What is Contemporary Art? (1987, 13 min.) \*\*

ART OF THE WESTERN WORLD (1989, 9 parts, 60 min. each)

The Classical Ideal

The White Garment of Churches: Romanesque & Gothic Art

The Early Renaissance

The High Renaissance

Realms of Light: The Baroque

An Age of Reason, An Age of Passion

A Fresh View: Impressionism and Post-Impressionism

Into the 20th Century

In Our Own Time

Arts for Life (1990, 15 min.) \*\*

The Arts of Africa (1990, 45 min.)

John James Audubon: The Birds of America (1985, 29 min.) \* \*\*

Francis Bacon (1985, 55 min.)

Baroque Painting in France and Italy (28 min.) \*\*

Robert Bateman: Artist and Naturalist (1984, 57 min.)

Behind the Masks (1973, 37 min.)

La Belle Epoque 1890-1914 (1983, 60 min.)

Joseph Beuys (1986, 55 min.)

Blackwood (1976, 28 min.) \*\*

Pierre Bonnard: In Search of Pure Colour (1984, 55 min.)

Beyond Realism: Dan P. Brown (1985, 27 min.) \*\*

Mobile, by Alexander Calder (1980, 24 min.) \* \*\*



The Warrior Within [Douglas Cardinal] (1989, 30 min.) \*\*  
 Emily Carr: Growing Pains (1975, 60 min.)  
 Emily Carr: Little Old Lady on the Edge of Nowhere (1975, 60 min.)  
 Mary Cassatt: Impressionist from Philadelphia (1977, 30 min.) \*\*  
 A.J. Casson: Time is the Only Critic (1979, 28 min.) \*\*  
 "And There Were Seven": The Story of A.J. Casson (1989, 25 min.) \*\*  
 Cathedral Engineers (1983, 30 min.) \*\*  
 The Centre Georges Pompidou: The Big Escalator (1987, 60 min.)  
 Paul Cézanne: The Man and the Mountain (1985, 60 min.)  
 Chagall (1985, 55 min.)  
 Chambers: Tracks and Gestures (1982, 56 min.)  
 William Merritt Chase at Shinnecock (1987, 26 min.) \* \*\*  
 [Christo's] Islands (1986, 57 min.)  
 [Christo's] Running Fence (1974, 58 min.)  
 [Christo's] Valley Curtain (1974, 28 min.) \*\*  
 The Landscapes of Frederic Edwin Church (1989, 29 min.) \* \*\*

#### CIVILISATION (1969, 13 parts, 50 min. each)

- Episode 1: The Skin of Our Teeth
- Episode 2: The Great Thaw
- Episode 3: Romance and Reality
- Episode 4: Man - The Measure of All Things
- Episode 5: The Hero as Artist
- Episode 6: Protest and Communication
- Episode 7: Grandeur and Obedience
- Episode 8: The Light of Experience
- Episode 9: The Pursuit of Happiness
- Episode 10: The Smile of Reason
- Episode 11: The Worship of Nature
- Episode 12: The Fallacies of Hope
- Episode 13: Heroic Materialism

The Cubist Epoch (1971, 53 min.)

Daimyo (1988, 30 min.) \*\*

The Definitive Dali: A Lifetime Retrospective (1988, 75 min.)

#### HOME USE ONLY

David: The Passing Show (1986, 50 min.)

Degas (with teacher's guide), (1988, 56 min.)

Degas: The Unquiet Spirit (1980, 65 min.)

Delacroix: The Restless Eye (1980, 65 min.)

A Dialogue with Vision: The Art of Spring Hurlbut and Judith Schwarz (1990, 25 min.) \*\*

The Case of Marcel Duchamp (1984, 89 min.)

Raoul Dufy: Painter and Decorator (1987, 56 min.)

#### THE ENGLISH HOUSE (1985, 7 parts, 30 min. each) \*\*

- The English House
- Planning for Style and Comfort
- One Hundred Years of Decoration: 1680-1780
- Centre of Fashion
- Possessions
- Technical Developments
- A Day in Service

Europe after the Rain (1978, 88 min.)

Exploring Photography: History of Photography (1982, 43 min.)

Exploring Photography: The Camera and How to Use It (1982, 56 min.)

Exploring Photography: Darkroom and Lighting (1982, 35 min.)

Feast of the Gods (1990, 27 min.) \*\*

Florence: Portrait of a City (1987, 55 min.)

#### FRENCH IMPRESSIONISM: A SCHOOL FOR HAPPINESS (ROSAMOND BERNIER)



The Cast of Characters (1989, 50 min.)  
Modern Art and Modern Manners 1860-74 (1989, 50 min.)  
Paris By Day and By Night (1989, 50 min.)  
An Accessible Paradise (1989, 50 min.)

Paul Gauguin: The Savage Dream (1988, 45 min.)  
Theodore Gericault: Men and Wild Horses (1982, 65 min.)  
Germany-Dada (1968, 55 min.)  
The World of Gilbert and George (1981, 69 min.)  
Giotto and the Pre-Renaissance (1969, 47 min.)  
In a Brilliant Light: Van Gogh in Arles (1984, 57 min.)  
Vincent [Van Gogh]: A Dutchman (1985, 26 min.) \*\*  
There is Plenty of Room [Betty Goodwin] (1989, 58 min.) \*\*\*

#### ONTARIO ONLY

El Greco (1982, 30 min.) \*\*  
The Group of Seven: A Northern Shore (1990, 28 min.) \*\*  
Peggy Guggenheim: Art in Venice (1974, 44 min.)

The Hague School: Touched by Nature (1983, 45 min.)  
No Man's Land [Mary Riter Hamilton] (1989, 29 min.) \*\*  
Hockney the Photographer (1983, 55 min.)  
Winslow Homer: The Nature of the Artist (29 min.) \*\*\*  
The Hudson River and its Painters (1987, 57 min.)

The Image 89 Video (1990, 33 min.) \*\*  
Ingres: Slave of Fashion (1982, 50 min.)  
Insights: Museums, Visitors, Attitudes, Expectations (1991, 60 min.)  
Art of the Inuit (1987, 90 min.)

Père Raquette (Father Snowshoes): A.Y. Jackson (1990, 23 min.) \*\*  
The Eye of Thomas Jefferson (1977, 27 min.) \* \*\*  
Mississauga Jones (1987, 14 min.) \*\*

Frida Kahlo (1983, 62 min.)  
Frida Kahlo and Tina Modotti (1982, 30 min.) \*\*  
Wassily Kandinsky (1986, 60 min.)  
The Land God Gave to Kane (1970, 57 min.)  
Karsh: The Searching Eye (1988, 90 min.)

Le Corbusier (1970, 46 min.)  
Leonardo da Vinci (1957, 25 min.) \*\*  
Leonardo da Vinci: "To Know How to See" (1972, 58 min.) \*  
Light of the Gods (1988, 28 min.) \*\*  
Jacques Lipchitz (1977, 58 min.)  
Jacques Lipchitz: A Life in Sculpture (1989, 9 min.) \*\*  
LOOKING INTO PAINTINGS (1985, 6 parts, 30 min. each) \*\*  
    Meanings  
    Landscape  
    Portraits  
    Still Life  
    Narrative  
    Abstract  
Lypa (1988, 30 min.) \*\*

The Eye Hears, The Ear Sees [Norman MacLaren] (1970, 58 min.)  
Monsieur René Magritte (1978, 60 min.)  
Edouard Manet: Painter of Modern Life (1984, 27 min.) \*\*  
Les Silences de Manet (1989, 56 min.)  
Masterpieces of the Met (1988, 55 min.)



Masterpieces of Italian Art: Caravaggio and the Baroque (1990, 53 min.)  
 The Matisse I Knew (Rosamond Bernier) (1987, 55 min.)  
 Matisse in Nice (1986, 28 min.) \*\*  
 The Matisse Nobody Knew (Rosamond Bernier) (1987, 55 min.)  
 Matisse: Voyages (1987, 58 min.)  
 The Quiet Collector: A.W. Mellon (1982, 30 min.) \* \*\*  
 A Path of His Own: The Story of David B. Milne (1979, 28 min.) \*\*  
 Miro: Theatre of Dreams (1978, 60 min.)  
 The Miro I Knew (Rosamond Bernier) (1987, 55 min.)  
 Femme/Woman: A Tapestry by Joan Miro (1979, 15 min.) \* \*\*  
 Monet: Legacy of Light (1989, 30 min.) \*\*  
 Henry Moore: Master Sculptor (1976, 16 min.) \*\*  
 Henry Moore - The Sculptor (1968, 26 min.) \*\*  
 Mystery of Henry Moore (1987, 83 min.)  
 News from Nowhere: William Morris (1978, 53 min.)  
 Edvard Munch: Symbols and Images (A Ballet) (1978, 19 min.) \* \*\*

Native Indian Folklore (1987, 71 min.)  
 Netsilik Eskimo I (1972, 68 min.)  
 Louise Nevelson in Process (1977, 30 min.) \*\*  
 Ben Nicholson: Razor Edge 1894-1982 (1985, 60 min.)  
 Isamu Noguchi (1980, 55 min.)  
 Notman's World (1990, 29 min.) \*\*

Lucius R. O'Brien: Visions of Victorian Canada (1990, 10 min.) \*\*  
 Georgia O'Keeffe (1977, 60 min.)

150 Years of Photography: An American Image (1988, 60 min.)  
 The Painter's World: Abstraction (1989, 30 min.) \*\*  
 The Painter's World: The Artist and the Nude (1989, 30 min.) \*\*  
 The Painter's World: Painting and the Public (1989, 30 min.) \*\*  
 The Painter's World: Portraits (1989, 30 min.) \*\*  
 Painters Painting (1972, 116 min.)  
 The Passionate Canadians: Tom Thomson and the Group of Seven 1910-20  
 (1977, 57 min.)  
 The Passionate Canadians: The Group of Seven 1920-30 (1977, 57 min.)  
 Important Information Inside: John F. Peto and the Idea of Still Life  
 Painting (1984, 28 min.) \* \*\*  
 Performance: The Living Art (1989, 58 min.)  
 Picasso: The Man and His Work Part 1, 1881-1937 (1986, 45 min.)  
 Picasso: The Man and His Work Part 2, 1938-1973 (1986, 45 min.)  
 The Picasso I Knew (Rosamond Bernier) (1987, 55 min.)  
 The Picasso Nobody Knew (Rosamond Bernier) (1987, 50 min.)  
 The Mystery of Picasso (1955, b&w and colour, 85 min.) HOME USE ONLY  
 Picasso: The Saltimbanques (1981, 30 min.) \* \*\*  
 PRIDE OF PLACE (1986, 8 parts, 60 min. each)

The Search for a Usable Past  
 The Campus: A Place Apart  
 Dream Houses  
 Proud Towers  
 Resorts: Paradise Reclaimed  
 The Places Within  
 Suburbs: Arcadia for Everyone  
 The Garden and the Grid

Processing the Signal (1989, 38 min.)

Raphael - Part I: The Apprentice Years (1982, 58 min.)  
 Raphael - Part II: The Prince of Painters (1982, 58 min.)  
 Raphael - Part III: Legend and Legacy (1982, 58 min.)  
 Raphael and the American Collector (1983, 18 min.) \* \*\*



Reflections: The Story of the Exhibition "The Treasure Houses of Britain"  
(1986, 30 min.) \* \*\*

Bill Reid (1979, 28 min.) \*\*

In Search of Rembrandt (1969, 50 min.) \*

Rodin (1973, 26 min.) \*\*

Rome: Portrait of a City (1987, 50 min.)

Lifting a Curtain: Conservation of Rubens' Crowning of St. Catherine  
(1987, 29 min.) \*\*

Saint-Gaudens: Masque of the Golden Bowl (1986, 60 min.)

Against the Grain: The Sapperton Group of Craftsmen Designers (1983, 52 min.)

Georges Seurat: Point, Counterpoint (1979, 75 min.)

The Beauty of My People [Arthur Shilling] (1977, 29 min.) \*\*

David Smith, American Sculptor, 1906-1965 (1983, 28 min.) \* \*\*

Spirit in a Landscape: The People Beyond (1974, 57 min.)

STATE OF THE ART (1986, 6 parts, 54 min. each)

1 - History

2 - Value

3 - Imagination

4 - Sexuality

5 - Politics

6 - Identity

Steichen: A Century in Photography (1980, 60 min.)

Tintoretto (1984, 65 min.)

Of Time, Tombs and Treasure: The Treasures of Tutankhamun  
(1977, 29 min.) \* \*\*

Uffizi: Florence's Treasure House of Art (1988, 60 min.)

Vienna 1900 (1986, 53 min.)

Vita Futurista (1987, 52 min.)

Andy Warhol (1987, 79 min.)

Scenes and Songs from Boyd Webb (1984, 20 min.) \*\*

James McNeill Whistler: His Etchings (1987, 22 min.) \* \*\*

Artist on Fire: The Work of Joyce Wieland (1987, 54 min.)

Ranch: The Alan Wood Ranch Project (1986, 25 min.) \*\*

The Architecture of Frank Lloyd Wright (1983, 75 min.)

The House on the Waterfall [Frank Lloyd Wright] (1988, 30 min.) \*\*

Renewing a Vision: Frank Lloyd Wright's Meyer May House (1989, 35 min.)

Joseph Wright of Derby (1990, 25 min.) \*\*

The Real World of Andrew Wyeth (1980, 69 min.)

Your First Steps to Watercolors (1983, 112 min.)

Health Hazards and the Visual Arts (with guidebook) (1985, 30 min.)

The Split Second (with guidebook) (1988, 12 min.)

\* Programs produced and made available for loan by the Department of Extension  
Programs at the National Gallery of Art, Washington, D.C., 20565, U.S.A.

\*\* Due to the brevity of these videotapes two may be borrowed for the price of one.

\*\*\* Residents outside Ontario please contact:

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Bureau 302

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## CLASSIC FILM TITLES

Please note that many of the foreign film classics listed in the 1991 Catalogue have been withdrawn from circulation. The following titles are still available.

The Bicycle Thief (1948, b&w, 90 min. Director: Vittorio de Sica)  
8 1/2 (1963, b&w, 135 min. Director: Federico Fellini)  
High Noon (1952, b&w, 85 min. Director: Fred Zinneman)  
History Is Made at Night (1937, b&w, 97 min. Director: Frank Borzaga)  
Kind Hearts and Coronets (1949, b&w, 106 min. Director: Robert Hamer)  
The Lady Killers (1955, colour, 95 min. Director: Alexander MacKendrick)  
Macbeth (1948, b&w, 89 min. Director: Orson Welles)  
The Magic Flute (1975, colour, 134 min. Director: Ingmar Bergman)  
Mr. Hulot's Holiday (1951, b&w, 86 min. Director: Jacques Tati)  
Rashomon (1950, b&w, 83 min. Director: Akira Kurosawa)  
The Seven Samurai (1954, b&w, 208 min. Director: Akira Kurosawa)  
La Strada (1954, b&w, 107 min. Director: Federico Fellini) RESTRICTED  
Throne of Blood (1957, b&w, 105 min. Director: Akira Kurosawa)  
To Have and Have Not (1944, b&w, 114 min. Director: Howard Hawks)  
Witness for the Prosecution (1958, b&w, 114 min. Director: Billy Wilder)  
The Women (1939, b&w, 132 min. Director: George Cukor)

Ontario schools, school boards, community colleges and public libraries who provide a Purchase Exemption Certificate with their order for loan will be exempt from provincial sales tax. All orders are subject to GST.

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ART GALLERY OF ONTARIO  
EDWARD P. TAYLOR AUDIO-VISUAL CENTRE

MEDIA KITS

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Media kits are available for loan from the Centre for a two-week period at a cost of \$7.50 per kit. Borrowers are limited to two kits at one time. Kits may be reserved by mail or by telephone (977-0414, Ext. 258). Kits marked \* are available for loan or purchase in English or French.

**Fines** - \$0.50 per order per day.

**Hours** - Tuesday to Friday 11:00 am to 5:00 pm. Wednesdays (Sept. to May) 11:00 am to 8:30 pm. Saturdays and Sundays CLOSED. Mondays 9:00 am to 5:00 pm RETURNS ONLY.

ART GALLERY OF ONTARIO

Kits based on the permanent collection and temporary exhibitions.

*William Blake: His Art and Times* (37 min., 27 slides, guidebook)

*Brushes with History* (20 slides, extensive notes, no cassette) A resource kit designed to complement the OAC course Modern Western Civilisation, using works in the AGO permanent collection (English only)

*Canadian Art*:- This four-part series traces the history of Canadian art using works of art in the permanent collection of the Art Gallery of Ontario. Each kit contains an audio cassette, a selection of slides and a slide list.

*Canadian Art 1700-1910* (20 min., 35 slides; version française 23 min.)\*

*Canadian Art 1910-1945* (34 min., 36 slides; version française 32 min.)\*

*Canadian Art 1945-1970* (38 min., 43 slides; version française 38 min.)\*

*Canadian Art 1970-1980* (57 min., 41 slides; version française 43 min.)\*

*Vincent Van Gogh and the Birth of Cloisonism* (20 min., 35 slides, guidebook)

*Henry Moore Sculpture from the Collection of the Art Gallery of Ontario*

(32 min., 44 slides) (version française 28 min.)\*

*Sculpture: A Resource Kit for Teachers* (20 slides, extensive notes, no cassette) Based on the AGO's permanent collection (French version available soon)\*

*Turner and the Sublime* (30 slides, guidebook, no cassette)

*Arts of Africa* (15 slides, teacher's guide, no cassette)

Based on the collection of the Art Institute of Chicago.

ARTS OF THE WESTERN WORLD

This series provides an art historical survey from prehistory to 1968, examining artistic developments in their social, political and religious contexts. Each kit contains slides, a teacher's guide and an audio cassette.

*In the Beginning* (18 min., 34 slides)

*Greek* (18 min., 34 slides)

*Etrusco-Roman* (19 min., 34 slides)

*Early Christian and Byzantine* (18 min., 36 slides)

*Romanesque* (18 min., 38 slides)

*Gothic* (33 min., 38 slides)

*Italian Renaissance and Mannerism* (30 min., 78 slides)

*Age of Renaissance and Mannerism Outside Italy* (15 min., 40 slides)

*Baroque in the Seventeenth Century* (31 min., 77 slides)

*Baroque and Rococo in the Eighteenth Century* (19 min., 39 slides)

*Multiplication of Styles* (34 min., 80 slides)

*Modern Art* (37 min., 80 slides)



## THE CENTER FOR HUMANITIES SEMINARS IN MODERN ART

This series provides a basic introduction to major art movements in America and Europe from 1860 to 1960. Each kit contains slides, a teacher's guide and an audio cassette.

*The Break With Tradition* (19 min., 80 slides)  
*The Reconstruction of Space* ( 20 min., 80 slides)  
*Exploring the Heart and Mind* (22 min., 80 slides)  
*Contemporary Trends* ( 20 min., 80 slides)

*Images: Why Man Creates* ( 18 min., 80 slides, guidebook)

An introduction to creative forms, in such diverse areas as painting , writing and dancing.

*The Lost North* (23 min., 80 slides, guidebook)

A resource kit for elementary students which illustrates the Inuit lifestyle.

## METROPOLITAN MUSEUM OF ART EXHIBITIONS

*Monet's Years at Giverny: Beyond Impressionism* ( 30 min., 41 slides)  
*Treasures of Irish Art* (30 min., 40 slides)  
*Treasures of Tutankhamun* ( 30 min., 41 slides)  
*The Vatican Collections: The Papacy and Art* ( 36 min., 40 slides)

## METROPOLITAN MUSEUM SEMINARS IN ART

This series analyses and compares masterpieces from various periods for style techniques and composition. Each kit contains slides, a teacher's guide and an audio cassette.

*What Is a Painting?/Realism* (25 min., 80 slides)  
*Expressionism / Abstraction* ( 25 min., 80 slides)  
*Composition: As Pattern, Structure, Expression* (25 min., 80 slides)  
*Techniques: Fresco/Tempera and Oil/ Watercolour, Pastel and Prints* (26 min., 80 slides)  
*The Artist as a Social Critic/ The Artist as a Visionary* ( 25 min., 80 slides)

*Henry Moore Looking at His Work with Philip James* ( approx. 98 min., 112 slides, guidebook)

An introduction, in interview form, to the artist's work.

## NATIONAL GALLERY OF ART

Produced by the National Gallery of Art, Washington.

*The Age of Rembrandt: Dutch Painting of the Seventeenth Century* ( 33 min., 18 slides)  
*Costume: From the Index of American Design* (20 min., 27 slides)  
*What is Impressionism?* (37 min., 75 slides)  
*German Expressionist Prints* (48 min., 18 slides)  
*The Search for Alexander* ( 17 min., 18 slides)  
*Textiles: From the Index of American Design* (25 min., 18 slides)

*The Plaster Waste Mould* ( 16 min., 71 slides)

A step-by-step introduction to the procedure of making a plaster waste mould.

## SELECTED STUDIES IN CANADIAN ART

This five-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audio cassette and a booklet.

*Canadian Architecture* (30 min., 36 slides, two booklets)  
*Canadian Drawings and Watercolours* (30 min., 37 slides)  
*Canadian Prints* (30 min., 40 slides)  
*Canadian Sculpture* (30 min., 47 slides)  
*Canadian Women Artists: A Brief Survey* ( 30 min., 35 slides)



## TOWARDS A NATIONAL IMAGE: PAINTING IN CANADA C.1565-1900

This six-part series provides a detailed account of the development of Canadian painting from the 17th to 19th centuries.

*Part A- Two Nations in A New Land, c. 1565-1790*

*Painters of Quebec, c. 1790-1850 (23 min., 75 slides)*

*Part B - Painters of the Maritimes and Ontario, c. 1800-1850*

*The Western Frontier, c. 1775-1875 (21 min., 72 slides)*

*Part C - Traditional Painters, c. 1850-1900*

*Progressive Painters, c. 1880-1900 ( 31 min., 73 slides)*

*Viewing Art in Ontario/Vue artistique en Ontario* (20 slides and reproductions, teacher's guide, no cassette).

A bilingual kit on Canadian Art.

*Visions of Canadian Artists* (47 slides, teacher's guide, no cassette)

Based on the permanent collection of the Beaverbrook Art Gallery.

## A VISUAL CURRICULUM

22 kits on core-curriculum subject areas developed by the Art Gallery of Hamilton's Department of Education & Extension (unless specified, kits do not include a cassette.)

*The Artist as Social Critic* (19 slides, teacher's guide)

*Canada's Native People* (25 slides, teacher's guide)

*Canadian Cities* (23 slides, teacher's guide)

*European Cities* (19 slides, teacher's guide)

*Everybody Calls Me Cass* (21 min. cassette, 26 slides, teacher's guide)

*Faces and Feelings* (15 slides, teacher's guide)

*Games for Looking* (27 slides, teacher's guide, 35 reproductions)

*Here's Looking at You* (29 slides, teacher's guide, booklet)

*Homes* (15 slides, teacher's guide)

*Immigrant Life* (19 slides, teacher's guide)

*Language Through Looking: Communication* (15 slides, teacher's guide)

*Language Through Looking: Fantasy* (16 slides, teacher's guide)

*Language Through Looking: Putting Yourself in Another's Place* (15 slides, teacher's guide)

*Mon Pays* (15 slides, teacher's guide)

*Our Land and its Seasons* (31 slides, teacher's guide)

*Seasons* (15 slides, teacher's guide)

*Shapes and Spaces* (21 slides, teacher's guide)

*Social Concepts of the 20th Century* (15 slides, teacher's guide)

*A View of French Canada* (22 slides, teacher's guide)

*Visual Poetry* (43 slides, teacher's guide)

*Une vue du Canada français* (36 diapositives, guide du professeur)

*What is style?* (18 min. cassette, 21 slides, teacher's guide)

*Young Curators* ( 14 slides, teacher's guide, no cassette)

Designed for art teachers who wish to include group learning, gallery study, exhibition of student work, and art appreciation as enrichment activities within a structured secondary level visual arts program.

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto - Cultural Affairs Division, Communications Canada and the Canada Council.

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**MUSÉE DES BEAUX-ARTS DE L'ONTARIO  
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**Location des vidéos**

La durée de location des vidéos est de 24 heures, ils doivent être rendus avant 17 h. Les vidéos empruntés le vendredi peuvent être rendus le mardi suivant avant 17 h. Il est possible de louer jusqu'à trois vidéos à la fois pour une durée maximale d'une semaine. Tous les vidéos sont de format VHS et sont accompagnés d'un permis autorisant les présentations publiques.

Tarifs de location - 3 \$ par vidéo par jour; 4 \$ par vidéo pour le week-end; 4 \$ par vidéo par semaine pour les personnes résidant à l'extérieur du Toronto métropolitain. Les usagers doivent acquitter les frais d'expédition.

Amendes - 5 \$ par vidéo par jour, sauf le samedi et le dimanche. Frais de remplacement en cas de perte ou de dommages.

Cabines - 2 \$ par film; 3 \$ pour trois heures pour les documentaires sur l'art.

Horaire - Du mardi au vendredi : de 11 h à 17 h. Deseptembre à mai, ouvert le mercredi soir jusqu'à 20 h 30. Fermé le samedi et le dimanche. Le lundi de 9 h à 17 h : retours seulement.

**DOCUMENTAIRES SUR L'ART**

À L'ÉCOLE DES PEINTRES DE LASCAUX (1983, 22 min) \*\*

L'ANIMAFÊTE 87 (1987, 71 min.)

L'heure des anges (Jacques Drouin, Bretislav Pojar) (1986, 18 min 41 s)

Oniromance (Luce Roy) (1987, 5 min 1 s)

Adieu bipède (Pierre Hébert) (1987, 15 min 46 s)

Itinéraire (Bernard Longpré) (1987, 6 min 23 s)

Si seulement... (Marc Aubry) (1987, 8 min 39 s)

Charles et François (Co Hoedeman) (1987, 15 min 24 s)

ANIMAGIE-VOLUME 1 (1983, 58 min 35 s)

Les animaux en marche (Grant Munro, Ron Tunis) (1966, 9 min 47 s)

Escapade (Michael Rubbo) (1967, 10 min 6 s)

Le lion et la souris (Evelyn Lambart) (1976, 4 min 6 s)

Le hibou et le corbeau (Une légende eskimo) (Co Hoedeman) (1972, 6 min 39 s)

Vogue-à-la-mer (Bill Mason) (1966, 27 min 57 s)

ANIMAGIE-VOLUME 2 (1983, 59 min 2 s)

Le vent (Ron Tunis) (1972, 9 min 23 s)

Le hibou et le lemming (Une légende eskimo) (Co Hoedeman) (1971, 5 min 59 s)

La tendre histoire de Cendrillon Pingouin (Janet Perlman) (1981, 9 min 57 s)

L'ours et la souris (Michael Rubbo) (1966, 7 min 38 s)

Tchou-tchou (Co Hoedeman) (1972, 13 min 52 s)

Dimensions (Bernard Longpré) (1966, 12 min 13 s)

L'ART POPULAIRE (1976, 28 min) \*\*

LES ARTS SACRÉS AU QUÉBEC

L'ARCHITECTURE RELIGIEUSE EN CANADA (1640-1790) (1982, 25 min) \*\*

LA BRODERIE D'ART CHEZ LES URSULINES, c.1640-c.1880 (1984, 27 min) \*\*

LE CIMETIÈRE PAROISSIAL AU QUÉBEC (1982, 26 min) \*\*

FRANÇOIS BAILLAIRGÉ, PEINTRE, SCULPTEUR ET ARCHITECTE, 1759-1830 (1984, 26 min) \*\*

MEMENTO TE - STÈLES ET CROIX DE CIMETIÈRE AU QUÉBEC (1982, 26 min) \*\*

L'ORFÈVRE ANCIENNE: TRÉSOR DES FABRIQUES DU QUÉBEC (1982, 27 min) \*\*



OZIAS LEDUC, PEINTRE-DÉCORATEUR D'ÉGLISES, 1864-1955 (1984, 27 min) \*\*  
 LA PEINTURE VOTIVE AU QUÉBEC (1982, 26 min) \*\*  
 PRESBYTÈRE ANCIEN DU QUÉBEC (I) AU TEMPS DES CURÉS HABITANTS (1982, 24 min) \*\*  
 PRESBYTÈRE ANCIEN DU QUÉBEC (II) LE CURÉ, LA MODE, LE POUVOIR (1982, 24 min) \*\*  
 LA SCULPTEUR ANCIENNE AU QUÉBEC - L'ATELIER DES LEVASSEUR (1680-1794) (1982, 27 min) \*\*  
 VICTOR BOURGEOU, ARCHITECTE, 1809-1888 (1984, 25 min) \*\*  
 AUTO PORTRAIT (1961, 149 min)  
 LA BASILIQUE NOTRE-DAME DE MONTRÉAL (1986, 25 min) \*\*  
 LES BÂTISSEURS DE GRANGE (1978, 28 min) \*\*  
 LES GRANDS DU CINÉMA : MICHEL BRAULT (1985, 26 min) \*\*  
 LA CHASSE-GALERIE (1984, 9 min) \*\*  
 CHIN CHIANG ET LA DANSE DU DRAGON (1985, 10 min) \*\*  
 LE DESSIN CHEZ L'ENFANT [1982, 32 min)  
 L'ÉGLISE TRADITIONNELLE (1976, 28 min) \*\*  
 FERRON, MARCELLE (1989, 51 min)  
 LÉO GERVAIS, SCULPTEUR (1982, 57 min)  
 PLEIN D'ESPACE [Betty Goodwin] (1989, 58 min) \*\*\*  
 LA GRANGE-ÉTABLE AU PAYS DE L'HIVER (1978, 28 min) \*\*  
 MONSIEUR JOHN GRIERSON (1973, 57 min)  
 LE GROUPE DES SEPT : IMAGES D'UNE RIVE NORD (1990, 28 min.)\*\*  
 HOLLYWOOD SALUE L'ONF (1983, 57 min 28 s)  
     Livraison spéciale (John Weldon, Eunice Macaulay) (1978, 7 min 7 s)  
     Chaque enfant (Eugene Fedorenko) (1979, 6 min 13 s)  
     Le château de sable (Co Hoedeman) (1977, 13 min 12 s)  
     La rue (Caroline Leaf) (1976, 10 min 12 s)  
     Monsieur Pointu (André Leduc, Bernard Longpré) (1975, 12 min 34 s)  
     Voisins (Norman McLaren, Grant Munro) (1952, 8 min 10 s)  
 LE FRÈRE JÉRÔME, PEINTRE (1990, 28 min) \*\*  
 LÉGENDES DU CANADA FRANÇAIS (1977, 28 min) \*\*  
 LA DANSE VUE PAR NORMAN MCLAREN (1986, 45 min 8 s)  
     Pas de deux (1976, 13 min 22 s)  
     Ballet Adagio (1971, 9 min 59 s)  
     Narcisse (1983, 21 min 47 s)  
 LA MAISON RÉINVENTÉE (1976, 28 min) \*  
 MAISON RÉINVENTÉE : L'ESPACE INTÉRIEUR (1976, 28 min) \*\*  
 MAISONS ANCIENNES DU QUÉBEC À L'ANGLAISE (1978, 28 min) \*\*  
 J.A. MARTIN, PHOTOGRAPHE (1976, 101 min)  
 LE MOBILIER (1976, 28 min) \*\*  
 ORFÈVRETERIE EN NOUVELLE-FRANCE (1975, 12 min.)\*\*  
 PACHTER (1987, 28 min) \*\*  
 PALME D'OR (1984-85, 39 parties de 29 min chacune)\*\*  
     LE CINÉMA PENDANT LA GUERRE  
         1946    1947    1948-49 1950-51 1952  
         1953    1954    1955    1956    1957  
         1958  
  
 DU CINÉMA DE PAPA À LA NOUVELLE VAGUE  
         1959    1960    1961    1962    1963    1964  
         1965    1966    1967    1968    1969    1970  
         1971    1972    1973    1974    1975    1976  
         1977    1978    1979    1980    1981    1982  
         1983    1984  
 LES PAYS DE GRANGE AU QUÉBEC (1978, 28 min) \*\*  
 PEINTRES ET PAYSAGES DU QUÉBEC (1990, 32 min)  
 LA PEINTURE CANADIENNE CONTEMPORAINE (1980, 36 min)  
 LA PEINTURE EN NOUVELLE-FRANCE (1975, 30 min)  
 LE PHARAON OUBLIÉ - À LA RECHERCHE D'AKHENATON (1983, 56 min)



QUELQUES FEMMES CINÉASTES D'ANIMATION (1984, 60 min 36 s)

Cycle (Suzanne Gervais) (1971, 5 min 4 s)

Dernier envol (Francine Desbiens) (1977, 8 min 53 s)

Rien qu'une petite chanson d'amour (Viviane Elnécavé) (1974, 10 min 11 s)

Climats (Suzanne Gervais) (1980, 9 min 41 s)

Le mariage du hibou (Une légende eskimo) (Caroline Leaf, Co Hoedeman) (1974, 7 min 38 s)

Cogne-Dur (Rachel Saint-Pierre, Mitsu Daudelin, Estelle Lebel) (1979, 10 min 21 s)

Premiers jours (Film posthume de Clorinda Warny, complété par Suzanne Gervais et Lina Gagnon  
(1980, 8 min 48 s)

JACQUES TATI, CINÉASTE (1968, 60 min)

LA TOILE BLANCHE OU COLLAGE 5 (1989, 70 min)

**CLASSIQUES DU CINÉMA**

UNE AFFAIRE DE FEMMES (1988, 108 min; Réalisateur : C. Chabrol)

L'AVARE (1978, 180 min; Réalisateur : Jean Pignol)

LA BOUTIQUE DE L'ORFÈVRE (1988, 88 min; Réalisateur : Michael Anderson)

CRUISING BAR (1989, 90 min; Réalisateur: Robert Ménard)

CYRANO DE BERGERAC (180 min; Réalisateur : Claude Barma)

DOM JUAN (110 min; Réalisateur : Pierre Sabbagh)

L'ÉCOLE DES FEMMES (1985, 130 min; Réalisateur : Bernard Sobel)

LE FESTIN DE BABETTE (1988, 100 min; Réalisateur : Gabriel Axel)

LES FRÈRES MOZART (1986, 98 min; Réalisateur : Suzanne Osten)

UNE HISTOIRE DE VENT (1988, 78 min; Réalisateurs : Joris Ivens et Marceline Lorida) \*\*\*

LES JOYEUSES COMMÈRES DE WINDSOR (100 min; Réalisateur : Bernard deFlandre)

LES JUSTES (1985, 120 min; Réalisateur : Philippe Ducrest)

KONITZ, PORTRAIT DE L'ARTISTE EN SAXOPHONISTE (1988, 81 min; Réalisateur : Robert Daudelin) \*\*\*

LA LECTRICE, (1988, 89 min; Réalisateur : Michel Deville)

LA LUTTE (1961, 27 min; Réalisateur : Claude Jutra)

MADemoiselle JULIE (1984, 100 min; Réalisateur : Yves-André Hubert)

LE MALADE IMAGINAIRE (1984, 123 min; Réalisateur : Pierre Sabbagh)

LE MISANTHROPE (120 min; Réalisateur : Marc Bluwal)

MON ONCLE ANTOINE (1971, 110 min; Réalisateur : Claude Jutra)

PARLONS FRANÇAIS (1984, 45 min; Réalisateur : Jeannette Hubert)

TARTUFFE OU L'IMPOSTEUR (100 min)

LES TROIS SOEURS (112 min)

\*\* Ces vidéos étant de très courte durée, vous pouvez en louer deux pour le prix d'un.

\*\*\* **Location en Ontario seulement - À l'extérieur de la province s'adresser à :** Les Films du Crépuscule, 55, rue Mont-Royal ouest, bureau 302, Montréal (Québec), H2T 2S5 (514) 849-2477

Un catalogue est disponible sur demande DES DOCUMENTAIRES SUR L'ART EN ANGLAIS ET DES CLASSIQUES DU CINÉMA EN ANGLAIS OU SOUS-TITRÉS EN ANGLAIS.

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THE FIRST PART OF THE HISTORY OF THE  
LIFE OF THE LATE KING CHARLES THE FIRST  
BY JOHN BURNET  
OF THE UNIVERSITY OF OXFORD  
IN TWO VOLUMES  
THE SECOND VOLUME  
LONDON: Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard, 1689.

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